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HANDWOVEN

January/February 2023

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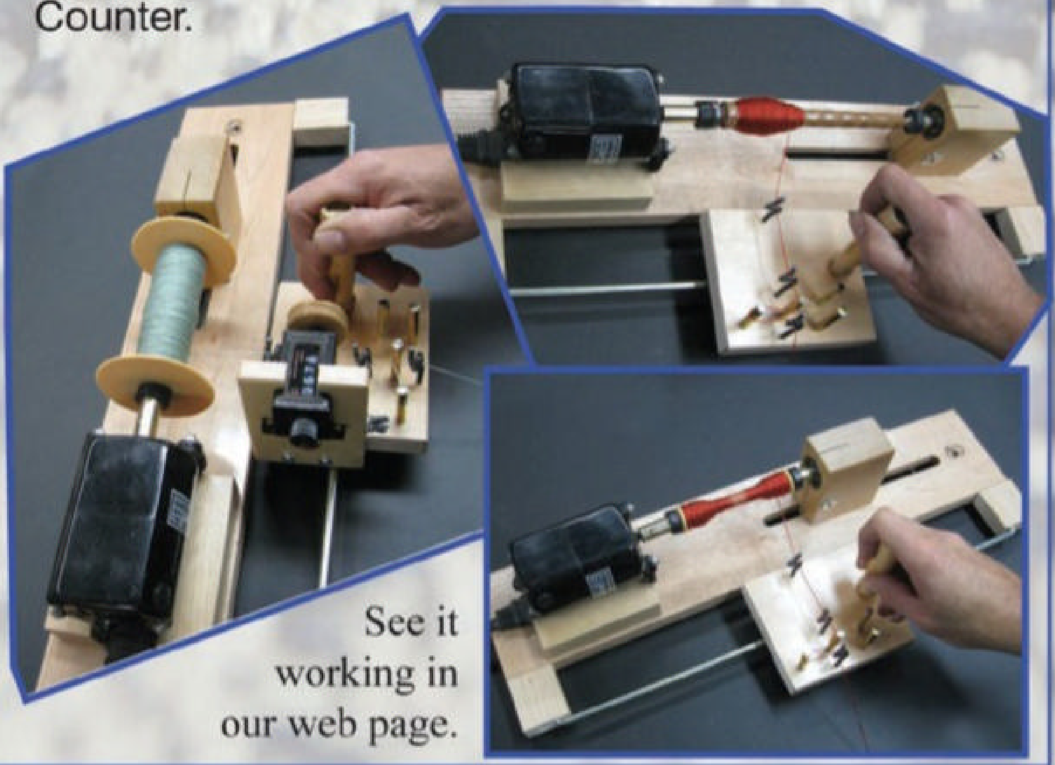

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MARSHA LODGE

I'd like to do something a bit different in this space and use it for a public service announcement: *Do not neglect your monthly breast self-checks and yearly mammograms.* I know they are awkward, even uncomfortable, but they are important. About 13 percent of women in the United States today will get breast cancer, and the sooner it's found and treated, the better. Being female and over the age of 45 are the two biggest risk factors for breast cancer. It's just a wild guess, but I would say the bulk of *Handwoven*'s readership fits in that demographic, and if you don't exactly fit that description, I'm fairly certain you know and love someone who does.

In March 2021, my annual mammogram found an abnormality, a change that might have been missed if I hadn't gotten mammograms regularly. The discovery led to a mastectomy and lymph node removal in July. I was relieved not to have to go through chemo or radiation, although I did opt to have reconstruction, which was completed this past September. Capable and caring coworkers helped me through a long period of endless appointments and work outages, keeping the magazine always moving forward and within its press dates. Not to be a Pollyanna about it, but I fully believe my job and simple weaving projects kept me grounded and prevented some, but not all, good old-fashioned feelings of self-pity.

I'm at a bit of a loss as to how to transition from the ugliness of cancer to the beauty of handwovens. Here's an idea: above, I alluded to weaving helping me deal with the unpredictability of life. Its constancy added calmness and joy. Working with forgiving wool, the theme of this issue, is for me yet another source of tranquility. The 11 projects in the issue illustrate wool's capacity to take dye well and its adaptability to weaving, whether it is a plain-weave wrap or a more complex deflected-doubleweave scarf. Appropriately, spinning wool for weaving and the concept of locally sourced, sustainable wool are the core of two of the articles. Yvonne Ellsworth writes about Lydia Christiansen and her small-batch fiber mill, Abundant Earth Fiber, and Stacy Swenck tells the story of taking on the challenge (with two teams) of spinning and weaving garments using locally grown wool. For the Endnotes, Marsha Lodge relates how she solved at least one of her stash worries: the fear that when she died, her family would simply throw away the many balls of handspun yarn she had accumulated over the years, a concern you might relate to.

Weave and be well,

Susan

FUTURE THEMES

MARCH/APRIL 2023

Architectural Details

Many weavers see pattern everywhere. Without trying, they notice brickwork, windows in skyscrapers, shadows of columns, and cornice details. This issue will include weaving that mimics the physical structures around us.

MAY/JUNE 2023

Color-and-Weave

Let's have some fun with color-and-weave! For this issue, we will focus on the many types of color-and-weave fabrics, whether they are two-block log cabin, multiple-block shadow weave, or classic repeating patterns such as houndstooth twill.

SEPTEMBER/OCTOBER 2023

The "Escences" of Weaving

Opalescence, iridescence, and luminescence can make a fabric sing with color and light. We will focus on techniques for creating one or more of these and similar effects, whether with structure, color placement, yarn choice, or a combination of all three.

HANDWOVEN.
JANUARY/FEBRUARY 2023, Volume XLIV Number 1

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Stories, tips, tricks, and questions from *Handwoven* readers

Praise for September/October

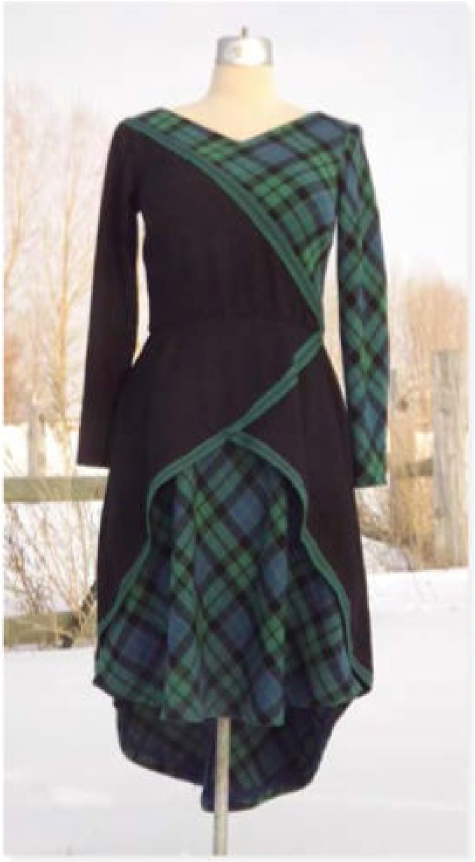
Photo by Jane Sheetz

Jane Sheetz's tartan dress

I did so enjoy the recent issue of *Handwoven* (September/October 2022) containing lots of neat projects and items to make with our handwoven cloth. I particularly enjoyed the article by Jane Sheetz and her story behind the MacKay tartan; I was so happy she was able to finish her project. I thought I might offer my suggestion for her leftover tartan cloth. My sons and grandsons, of which there are seven who live across Canada and in Scotland, were recipients of cushions for Christmas last year, covered with my own handwoven MacKay tartan—a lasting gift. Jane might want to consider such a project for her 4 yards of extra tartan.

—Ellie Adams, via email

More Sewing, Please!

I have been weaving about 10 years and have tried my hand at sewing my handwoven fabric. It is such a great feeling to sew a garment with your own handwoven cloth. However, I struggle with getting the right sett and choosing the best fibers to get the correct feel for a garment.

I just want to say that I thoroughly enjoyed the September/October 2022 issue. I only looked at the electronic version and cannot wait for the hard copy.

Please, please have more magazines or articles with sewing content. It would be great to have one edition every year with nothing but fabric and garment articles.

Thank you so much!

—Sheri Mutchler, via email

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Weave & Sew a Comfy Sweater Jacket with Daryl Lancaster

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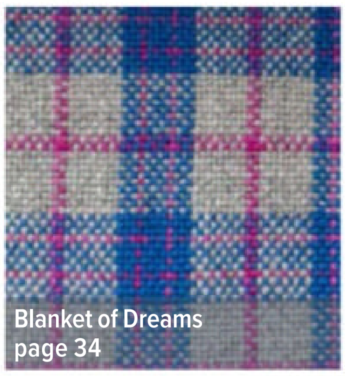
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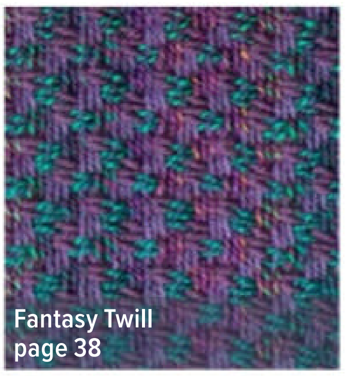
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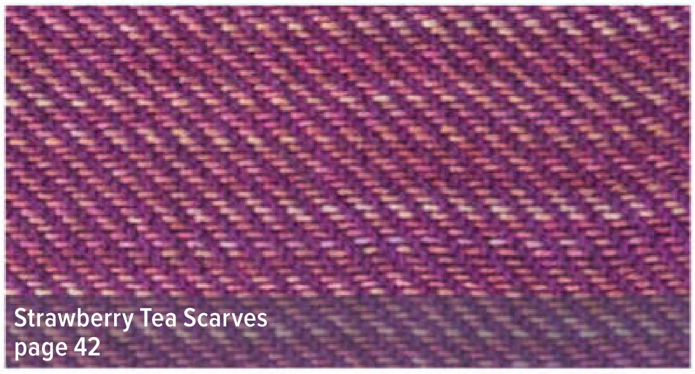
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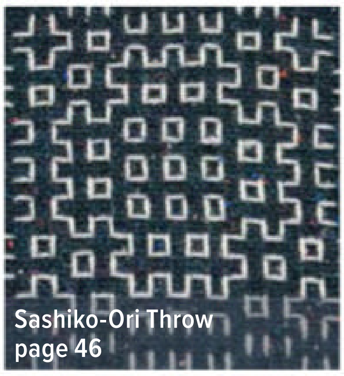
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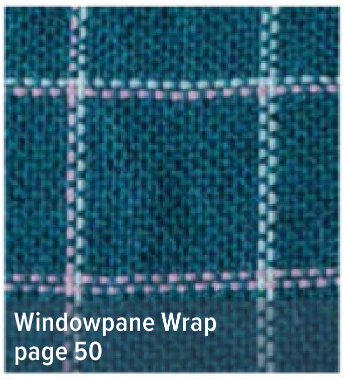
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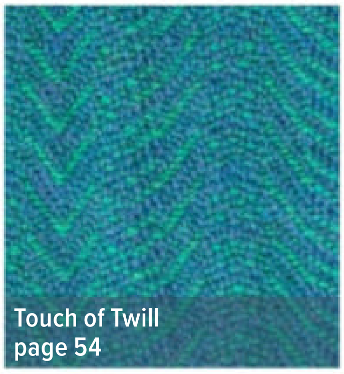
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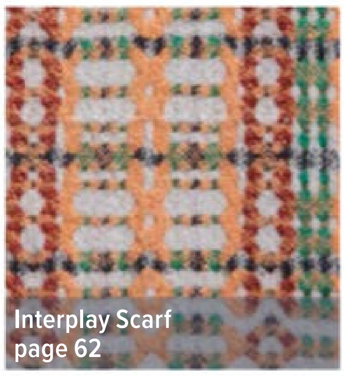
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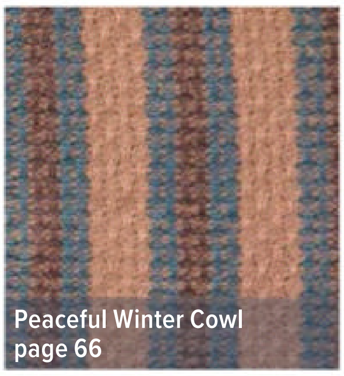
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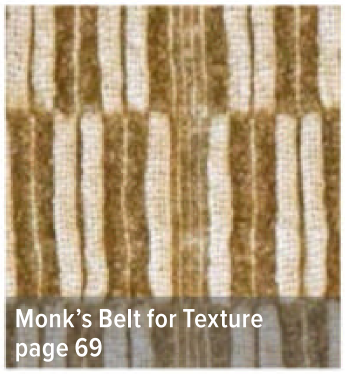
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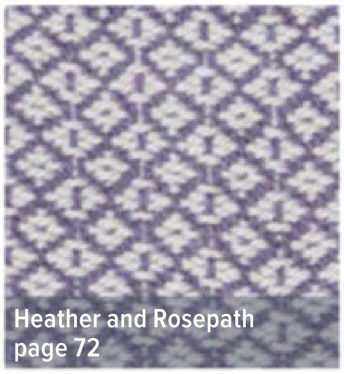
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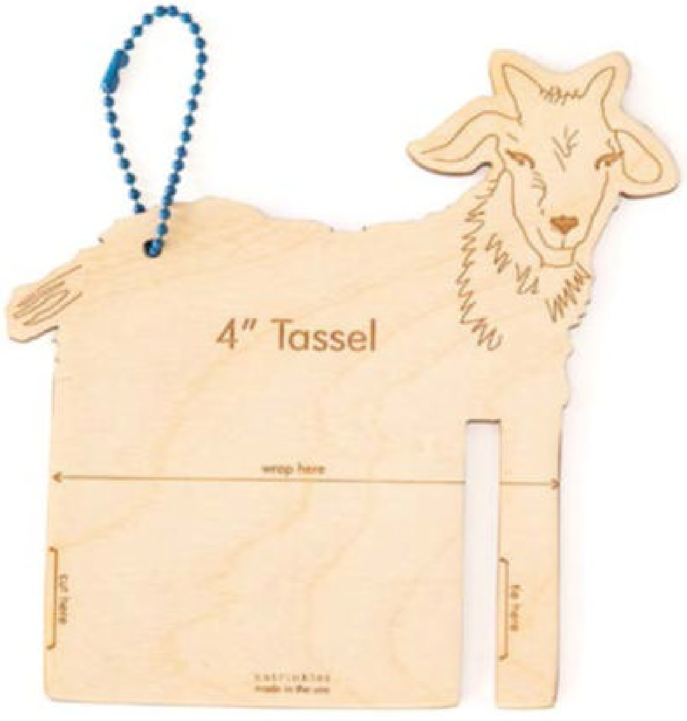


Photo by Matt Graves

Tassel Makers

Add a bit of extra fluff—and fun—to your next project with tassel-making tools from Katrinkles. The tassel makers come in six sizes, and all are shaped like fiber animals. The three smaller sizes (bunny, alpaca, and sheep) range in size from 1 to 3 inches and come as a set, while the larger tassel makers (goat, musk ox, and camel) are sold separately. The tools are locally sourced and made in Rhode Island. **katrinkles.com**

Wool Tinctures
Color Pack

Photo by Matt Graves

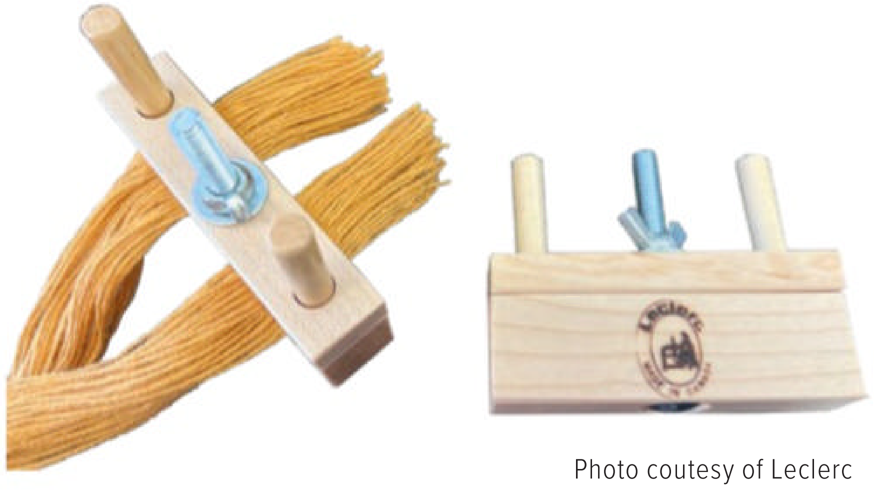
Wool Dye-Color Packs

Finding just the right color of commercially dyed yarn can sometimes be difficult. So why not create your own with Wool Tincture Dyes from Abundant Earth Fiber instead? Each color pack includes two dye tea bags and two citric acid packets. The beauty of this method is that everything is premeasured. All you need is a large jar, hot water, and the protein-based yarn or fiber of your choice. With a palette of 25 colors available, there is a rainbow of possibilities at your fingertips. **abundantearthfiber.com**

Helpful Handle

Winding a warp tight enough to get your tension just right can be difficult if you have limited mobility in your hands, suffer from joint pain, or simply don't have the hand strength required. Ashford's Handi Handle is specifically designed with these issues in mind. Simply place the handle over the turning knob on your loom and use it as a lever to more easily tighten or loosen your warp. The Handi Handle comes in two sizes, small and large, and is designed to work on Ashford rigid-heddle and table looms. **ashford.co.nz**

Photo courtesy of Ashford



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Warp-Cross Protection

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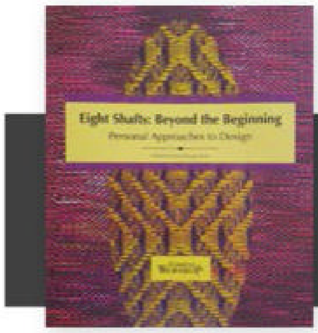

Eight Shafts: Beyond the Beginning

Personal Approaches to Design

Edited by Laurie Knapp Autio

Like many weavers, I have a personal weaving library, and within it, I group books into four main categories: techniques, projects, historical, and inspirational. The latest book from Complex Weavers falls firmly in the last group. In *Eight Shafts: Beyond the Beginning,* you'll find a collection of essays and works by 72 weavers/designers describing their approaches to developing designs. Two objectives gave rise to this book: the desire to observe Complex Weavers' 40th anniversary and the wish to honor Wanda J. Shelp (1944–2015), coauthor of *Eight Shafts: A Place to Begin* and a much-admired member of Complex Weavers.

Part I, "Designing on 8 Shafts," comprises almost half of the book. Myriad design basics fill this section, including weaving straight lines, curves, stripes, and figures, all accompanied by multiple examples of each from 38 weavers. The weavers include short descriptions of their personal design process, basic weaving information, and photos of their finished work, giving the reader a full sense of each piece in terms of the draft, yarns, color choices, the weaving's size, and more.

Part II, "Extending to 8-Shaft Components," feels more technical and more draft-centric, with sections on profile drafts, blocks, layers, interleaving tied weaves, and lastly, graphic techniques including drawloom and Jacquard weaving. This section is organized similarly to Part I, with weavers describing their design processes and providing drafts and weaving information.

Having some experience in bringing together diverse writing styles and thought processes, I admire what the editor, Laurie Knapp Autio, was able to achieve: a well-organized and handsome book that will serve a large contingency of weavers. This is not a coffee-table book nor a project book, but it is a book that you need to spend some time with, taking it in slowly, preferably in small bites.

—Susan E. Horton

Complex Weavers, 2022. Paperback, 280 pages, $39.95. ISBN 978-0-578-33036-5.

SUSAN E. HORTON *is a member of Complex Weavers. She serves as the editor of* Handwoven *and remains forever grateful for weaving inspiration whenever it appears.*

Weaving:

The Art of Sustainable Textile Creation

By Maria Sigma

When it comes to writing about sustainable, eco-conscious weaving, you can't get much better than Maria Sigma. She is a weaver who walks the walk, talks the talk, and weaves the weft, as it were. In her professional life, Sigma focuses on weaving zero-waste textiles and teaching workshops on the same, and her book aims to give readers a similar education.

Weaving is essentially a book in three parts and about three specific loom types: frame looms, circular looms, and handheld rigid heddles for bandweaving. Sigma wrote this book with beginning weavers in mind, starting with basic weaving terms and tools and simple tapestry-weaving techniques. Photos are abundant as each step is clearly documented. Sigma wants potential weavers to get their feet wet and go elsewhere for more advanced techniques and weaving styles.

The book also includes seven projects carefully chosen to illustrate different skills and techniques. For example, a placemat project details how to change weft colors and how to carry weft up the side.

While beginners will get the most from this book, it also has much to offer those of us with more experience under our weaving belts who want to create more sustainable weavings. Anyone interested in making their own rags for weaving will delight in Sigma's instructions for turning T-shirts and pillowcases into a single strand of rag yarn. The photos and instructions are good, and I'd imagine the instructions for cutting up a pillowcase would work equally well for creating plarn from plastic bags, making them even more versatile.

Though the frame-weaving section featured the most advanced techniques, I found the sections on circular weaving and bandweaving more interesting. For circular weaving, I enjoy the idea of thinking "outside the box" to create useful circular items. I love that no specialized looms are required for either of these chapters. Sigma suggests using embroidery hoops, for example, as a circular loom, and the warp for the rigid heddle can be tied onto any stable surface. Instead of having a warping board or reel, she uses a picture frame to wind warp. Brilliant!

I admit, when I first began reading *Weaving,* I was afraid there wouldn't be much to entice me, but I was very wrong. In fact, I'm trying to remember where I stashed my old embroidery hoops because we could really use a new set of mug rugs—made from old T-shirts, of course.

—Christina Garton

Atglen, PA: Schiffer, 2020. Hardcover, 176 pages, $29.99. ISBN 978-0-7643-6038-1.

CHRISTINA GARTON *enjoys weaving puns into her work as assistant editor for* Handwoven *and editor of* Easy Weaving with Little Looms.

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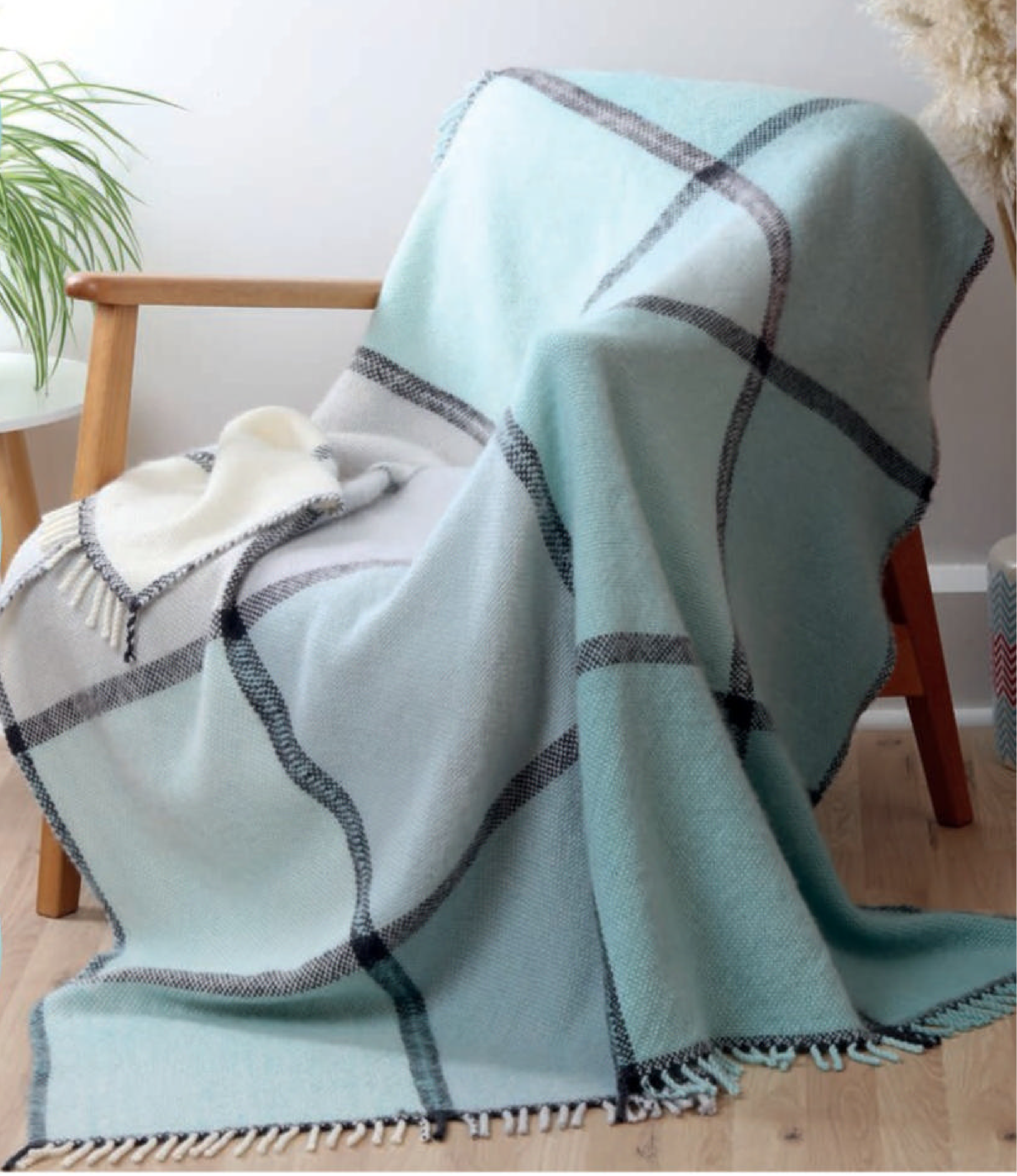
beautiful brushed finish



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By Deborah Jarchow

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From Sheep to Shoulders

Fibershed Slow and Local: A Clothing Project

By Stacy Swenck

Two years ago, Fibershed, a nonprofit organization that supports the development of regional, sustainable, and regenerative textile systems, announced it was developing a climate-beneficial textile system in my region of Southern California. I almost immediately sent an excited email to express my interest in participating in our chapter's first "Slow and Local: A Clothing Project." Rebecca Burgess launched Fibershed about a decade ago in Northern California. It's based on the premise that when farms and ranches are connected to regional fiber processors, clothing manufacturers, and end users, communities and ecosystems are strengthened. Today it has over 50 affiliates in several countries. The organization creates regional sourcebooks and producer lists and holds educational events to build connections. (See Resources.)

Several members from our local weaving guild expressed interest in the challenge presented by the Slow and Local project. Thus began a yearlong journey learning how to create garments using only local materials and labor.

The decision to form two teams of spinners, dyers, weavers, and sewists and create two projects arose from our available resources and our design interests. Some of us had a specific garment design in mind, and that team searched for local fiber that would meet the design requirements. Some of us were interested in starting from raw fleece straight from the ranch; that team designed the garment based on the fabric we were able to produce from the best fleece we could find. I ended up working with both teams.

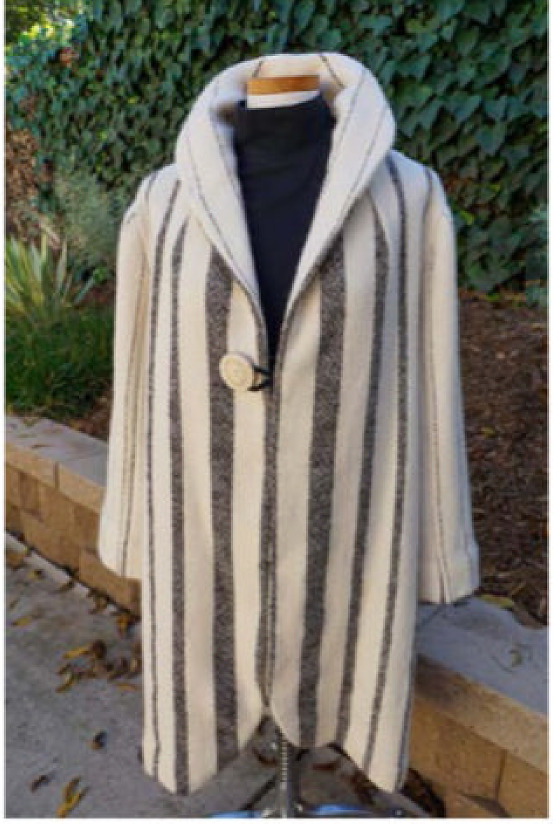
The design-led Team #1 needed enough white and black wool to make a long-sleeved, knee-length striped coat. The fiber-led Team #2 found a beautiful multicolored fleece from Patches, a blue-ribbon sheep who lives in Ramona, California. Team #1 took seven months to create the coat; Team #2 took one year to create the tunic.

We knew it would be challenging to source every component of the garments locally. Our local bioregion spans from San Luis Obispo to the Mexican border, and so all the fiber, dyes, and labor for our two garments had to be sourced from within that area. What would we use for sewing thread? Should the garments have interfacing or lining, and if so, where would we find them? Fortunately, the project guidelines allowed exceptions for notions and buttons. The primary goal of the project was education: to understand firsthand how depleted our local fiber resources have become. Together, we learned about the pleasures and challenges of sourcing local fiber, making cloth, and producing a garment.

TEAM #1: THE COAT

Patricia Mulcahy, Joyce Duich, Liz Jones, and Margaret Tyler (spinners); Stacy Swenck (weaver); and Mary Saxton (designer and seamstress).

Sources: Romney roving from George Saunders's sheep ranch in Grand Terrace, milled at Morro Fleece Works. Llama from Ruth Bach's llama ranch in San Diego County. Merino roving, cotton interfacing, and antler button from stash.



Photos by Stacy Swenck

The black stripes on the coat follow the Fibonacci sequence.

Because Team #1 began with a specific design in mind, the white Romney, white merino, and black llama roving all needed to be spun into a two-ply yarn at 18 wraps per inch (wpi). Over the course of four months, the spinners produced 2,525 yards of Romney, 1,107 yards of llama, and 2,706 yards of merino—all from 7 pounds of roving. Although the yarns were essentially the same size (with interesting variations from each spinner's personal technique), the llama yarn was nearly twice as dense (at 450 yards per pound) as the yarn from sheep wool (at 870 yards per pound), and the difference in density led to challenges in weaving the striped fabric.

The design called for 5½ yards of 40-inch-wide striped plain-weave fabric. The stripes followed the Fibonacci sequence with a center stripe of llama measuring 2½ inches wide. That center stripe threatened to cause tension problems, and I was nervous—if the fabric did not fulfill the design requirements, months of the team's work would be wasted!

Once the weaving was finished—without disaster—I spent as much time finishing the fabric as I took weaving it. I soaked the fabric in a bathtub of hot water and Dr. Bronner's liquid castile soap (another local product) and lightly fulled it. I hung it to dry on a hot summer day and pressed the fabric with a steam iron three times on each side.

Our designer and seamstress, Mary, used cotton interfacing from her stash for the shawl collar and finished everything off with Hong Kong seams. She took great care to line up the stripes in the design. An antler button finished the look.

TEAM #2: THE TUNIC

Patricia Mulcahy and Stacy Swenck (spinners); Jackie Owens, Stacy, and Victoria Bausone (indigo growers); Stacy (weaver); and Kathleen Derzipilski (seamstress).

Sources: Bluefaced Leicester fleece from Powell Sheep Ranch in Ramona. Homegrown indigo dye. Tunic pattern from Sarah Howard in the United Kingdom. Cotton interfacing from stash.

While simpler in design, the tunic took a full year to make. This project was sparked when I fell in love with a fleece. While visiting Lorraine Powell's ranch seeking black wool for the coat, I could not resist the shades of tan and brown in the wool of a sheep named Patches. After washing, the wool was shades of gray! I dusted off my Ashford Traditional spinning wheel and experimented. I tried my hand at combing the locks with five-pitch combs. The resulting soft clouds of wool inspired me to read some books (Peter Teal's *Hand Woolcombing and Spinning* was especially helpful), watch some spinning videos (Judith MacKenzie's videos from Long Thread Media were wonderful), and practice spinning woolen and worsted yarns. I imagined making a garment, but my imagination did not match the reality of the inconsistent yarn I was spinning. I expressed this to Patricia, who offered to help. Her yarn was much better, so we planned a second garment for the Slow and Local project. Jackie suggested we grow some Japanese indigo (*Persicaria tinctoria*) and use the fresh leaves to dye the yarn in an ice-water bath.

Armed with a vague plan and a can-do attitude, we spun 1,540 yards of two-ply yarn and tended the indigo for months. Our yarn ranged from 12 to 18 wpi, a mix of woolen- and worsted-spun. We found a pattern from Sarah Howard's Etsy shop, Get Weaving, that could be adapted to a vest or a tunic. Luckily, Kathleen came on board and volunteered to sew the garment.

Because Japanese indigo regrows after the first cutting in our climate, we gathered for two dye days, in midsummer and late fall. The indigo dye produced uneven colors. With not a yard to spare, I mixed the variable yarns in both warp and weft and wove a finished plain-weave fabric 2½ yards long and 18½ inches wide.

Kathleen modified the tunic pattern, laying out the pieces like a puzzle. She ended up using the variations in the fabric as part of the design and pulled some cotton fabric from her stash for seams and facing.

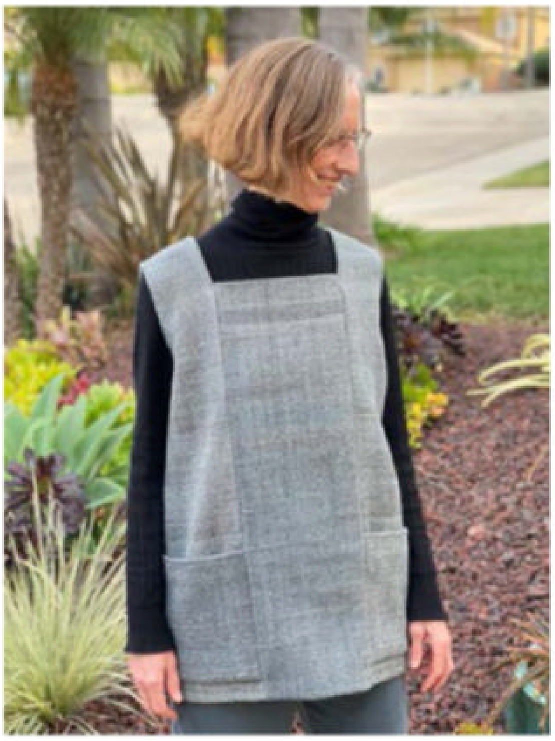
The Fibershed challenge was a fun learning experience for all of us. We gained awareness of the impact of climate, water use, labor, and local agricultural resources on clothing manufacturing. We also found satisfaction and community spirit in our team efforts to create the items during the COVID-19 pandemic. Being on both teams, I experienced the joys and challenges of each. The design-led team needed specific skilled labor to produce a tailored garment with no room for error. The fiber-led team's experimentation and uncertainty (Would the indigo grow? Would there be enough fabric?) meant the project took longer and was less efficient. If the goal is to scale up to manufacture regional garments, a balanced relationship between design and available materials is key.

We displayed these garments and shared our creative process at Fibershed public events for community outreach to bring attention to the "not lost" art of locally sourced, handmade clothing.

RESOURCES

Sarah Howard Patterns. etsy.com/shop/GetWeaving.
Fibershed. fibershed.org.

STACY SWENCK *lives and weaves in San Marcos, California. She lives with her husband, surrounded by gardens and sunshine.*



The tunic inspired by Patches the sheep

Back to the beginning: a future source of sustainable, local wool

Photo by Alan Christiansen

Abundant Earth Fiber

A Local and Sustainable Yarn and Fiber Mill

BY YVONNE ELLSWORTH

A friend recently shared with me the Campaign for Wool's video "Why Wool Matters" (see Resources), which makes a strong argument for the importance of wool in fighting global climate change. Similarly, after doing research that showed that 80 percent of people don't know that synthetic fibers come from fossil fuels, Woolmark launched a microsite describing the benefits of wool over synthetics. These events reaffirmed for me the importance of shopping locally and learning about fiber sources as they relate to clothing. Fortunately, I live in a country with many great local wool resources available, including one in my own backyard.

When I moved from Oregon to the Seattle area, locating a local yarn store and locally produced, sustainable yarn was at the top of my list. I could not have been luckier in finding myself a short ferry ride away from Abundant Earth Fiber, a small-batch fiber mill on Whidbey Island.

As owner Lydia Christiansen put it in her Long Thread Media podcast interview with Anne Merrow (see Resources), "Small-batch wool puts us in direct contact with, not just the natural material, but that narrative and those relationships [that] show us where it came from and how we as human beings are connected to this Earth."

Lydia opened Abundant Earth Fiber in 2014. Before that, like many of us, she was a handspinner with a dream of quitting her day job and spinning full-time. Her interest in wool wasn't in having her own sheep, but in connecting the farmers around her with the spinning, knitting, and weaving community she found herself a part of. She told her husband she wanted to open a mill. She did her research and, within a half-year of saying those words, made it happen: Lydia opened her small-batch mill. Soon after, her husband also left his job so they could run the mill together and live their dream of

> "When I originally began researching milling equipment, I immediately knew I wanted salvaged industrial machines that would stand the test of time."

producing local, sustainable, small-batch yarn and fiber.

So how do you go about starting a mill? Lydia describes her acquisition of mill equipment in her blog post from October 2016 (see Resources).

"When I originally began researching milling equipment, I immediately knew I wanted salvaged industrial machines that would stand the test of time. Learning to operate and maintain them would fall entirely on my shoulders, so I had to find reliable and simple machines. Word of mouth led me to a couple from Oklahoma who were retiring their carding business. Anxiously, I flew out to meet them and to spend a day trying my hand at carding."

It was love at first sight when she saw the carder and pin drafter for sale. With a handful of freshly carded wool in her pocket to give herself courage, Lydia left Oklahoma having made an offer for the two machines.

After that huge acquisition, Lydia thought she would grow the business slowly, with hopes of adding a spin frame sometime in the future, but fate had other ideas. Not long after purchasing the carder and pin drafter, her friend and mentor Chuck McDermott called with an offer of two spin frames from a mill that was going to scrap them. Although Lydia's initial reaction was to turn them down, thinking she had already overwhelmed herself with the first two machines, a few sleepless nights told her she would regret that decision. "I called Chuck back, closed my eyes, and jumped. In hindsight, I can't imagine this mill without them. They are the heart and soul of my work, and I will ever be grateful to my friend Chuck for pushing me over that cliff."

The efforts of Lydia and her husband to lease the mill building and prepare the space intersected well with the equipment she had obtained. Only six months passed from the moment she said, "I think I need a mill" to July 26, 2014, when the public was invited to the mill's grand opening.

Today, the mill works with small farms with only 50 to 100 sheep each to produce the raw fleece for the local wool components of their yarn. The rest of production is

TERMS TO KNOW

Carder: Turns clean locks of wool into batts or roving.

Pin drafter: Uses a series of pins to refine carded roving by blending and thinning it, resulting in a consistent thickness for smooth spinning.

Spin frame: Adds twist to roving by moving it through a series of rollers.

Photos by Yvonne Ellsworth

Left: Lydia Christiansen, owner of Abundant Earth Fiber. *Right:* Coil of roving ready to be spun into yarn mixing a domestically raised and American-processed merino wool roving with their local wool to make it go a bit further. The mill processes about 300 pounds of finished, clean product a month.

I had the good fortune to meet Lydia and her family in 2019 when my family took a trip to Whidbey Island. I toured the mill in Clinton, near the ferry docks, and chatted with Lydia about local sheep, wool, and yarn. Shortly after our visit, Lydia opened a beautiful community yarn shop. The shop's emphasis was on community and bringing together farmers and fiber artists. In her shop, Lydia provided looms for people to weave on. She had a seating area for knitters, spinners, and other portable fiber arts. There was a dye bar where you could buy her yarn and dye it right on the premises. She had all her beautiful locally sourced yarns and fibers right there to pet, sniff, and ogle. Among them you might find her sportweight Josef & Anni merino blend that includes 10% Targhee, which adds tiny, interesting flecks, or her superbulky Portland that looks like pencil roving but is lightly felted for stability.

In addition to her wool products, Lydia experimented and developed dyes that didn't need dyepots and a huge cleanup afterward, perfect for the home fiber artist who wants to dye fibers without the mess. After many attempts and failures, she came up with what she calls Wool Tincture Dyes, premeasured tea bags filled with dye, proudly made in-house, that allow for simple backyard-type dyeing.

In early 2020, when everything shut down due to the COVID-19 pandemic, Lydia had to make the tough decision to close her store—but she didn't stop working on her dream of producing locally sourced, sustainable yarn. She kept on quietly working in the background of her website and on a small handful of wholesale accounts.

As she followed her passion for local, sustainable wool and connecting farmers with crafters and artists, the only thing Lydia was lacking was the community she had created with her cozy yarn shop. She missed it. With that in mind, in the spring of 2022, she created an online community called the School of Wool. There, people can interact not only with her but with one another. If you are looking to learn more about local and sustainable wool, I recommend checking it out (see Resources). There are many great like-minded people there who are passionate about wool, where to find it locally no matter where you live, and what to do with it once you've got it.

Top: carder. *Bottom:* spin frame

Photos by Yvonne Ellsworth

Photos by Lydia Christiansen

Left: superbulky Portland. *Right:* weaving rya using Portland

RESOURCES

Abundant Earth Fiber. abundantearthfiber.com.

Campaign for Wool. campaignforwool.org.

———. "Why Wool Matters." Video. 2022. campaignforwool.org/why-wool-matters.

Lydia Christiansen. "A Girl and Her Mill," Abundant Earth Fiber (blog), October 25, 2016, abundantearthfiber.com/blogs/fiber-love/a-girl-and-her-mill.

Long Thread Media. *The Long Thread.* "Lydia Christiansen, Abundant Earth Fiber." Podcast. May 27, 2022. longthread.fireside.fm/s4e10.

School of Wool. schoolofwool.com.

Woolmark. woolmark.com/wear-wool.

YVONNE ELLSWORTH *is a weaver, dyer, and local wool enthusiast. She lives in Duvall, Washington.*

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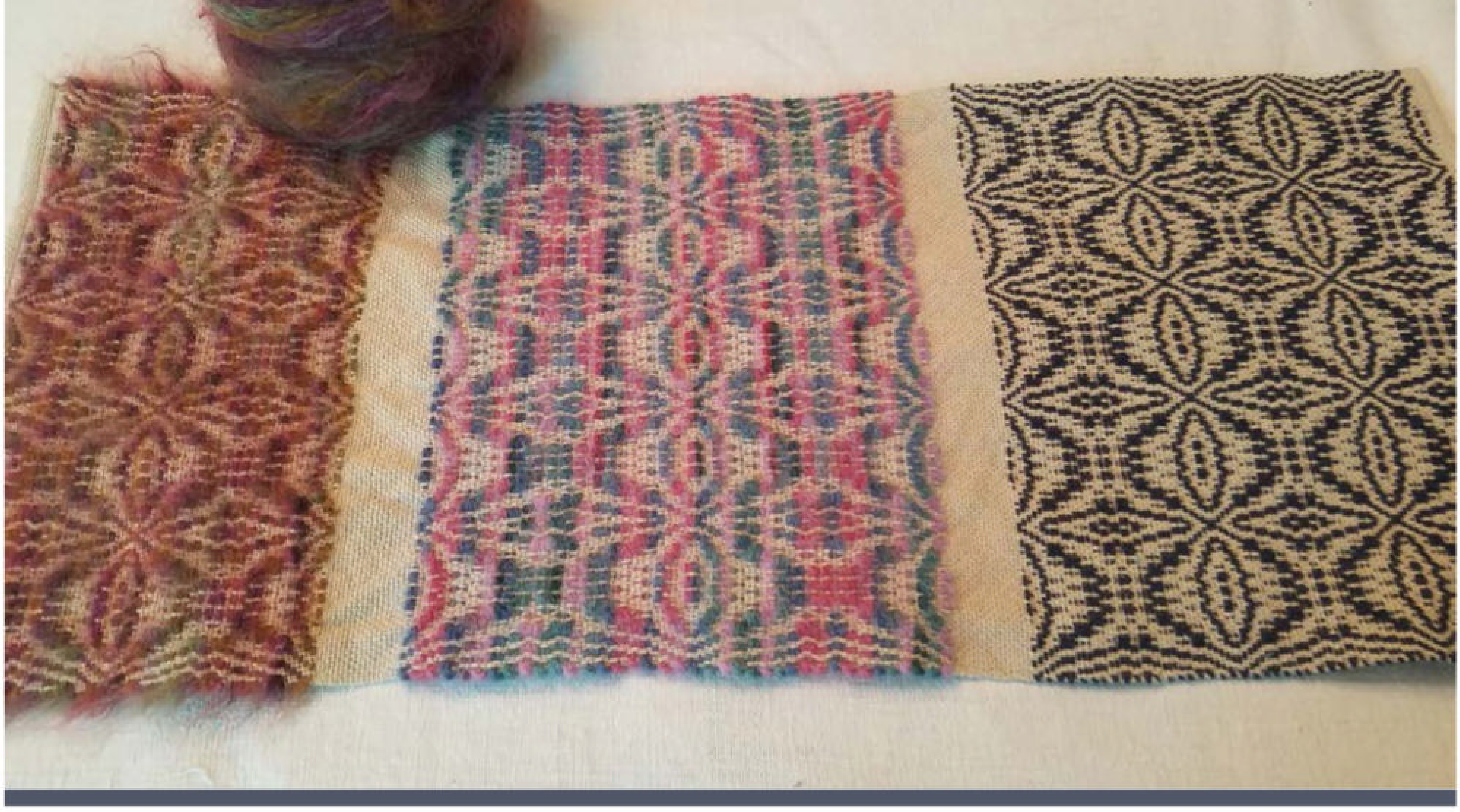


Photos by Tom Knisely

Tom's three overshot samples. Tom was surprised that people liked the section on the left that he didn't think was attractive.

Can You Have It All?

BY TOM KNISELY

Very long ago—I can remember like it was yesterday—a wise friend told me not to put all my weaving knowledge into the design of a single project. This happened before I'd heard of KISS, which stands for "Keep it simple, stupid," or the even more popular idea of "less is more."

My friend informed me that there are three elements to good design: Color, Texture, and Pattern. She said, "Use only two at any one time." I have never forgotten those insightful words and think about them every time I plan a new project.

COLOR & TEXTURE

Let's start by examining the idea of color and texture with no pattern thrown into the equation. Waffle weave woven in a single color in both the warp and weft direction is a good example. The deep cells of the waffle structure add textural interest, and you can weave it in your favorite color of the moment. (I change my mind about my favorite color all the time. Don't you?) To my eye, using one color for the warp and a different color for the weft would be distracting and take something away from the beautiful architectural elements of this structure. Imagine using a variegated color thread for this project; the color shifting would be a distraction.

TEXTURE & PATTERN

The pairing of texture and pattern is a bit more of a challenge for me. If I have purchased a fabulous, variegated bouclé yarn from a dyer at a fiber festival, I might just sit on this thread for a while and think about how I am going to use it. Most likely, I will weave it into a plain-weave fabric to best show off the yarn—nothing too complex. Perhaps a simple twill would be appropriate, but only to give the finished cloth a better drape than I could get in plain weave. I hope I bought enough hypothetical yarn to sample!

I have been surprised from time to time with my choices of textured yarns in combination with a pattern. If the pattern has a clean and bold geometric design, a textured yarn can add amazing interest to the fabric. The clean breaks between the pattern blocks of summer and winter or crackle weave seem more

> I'm often reminded to be more open-minded because there are sometimes exceptions to the rules.

suited for textured yarns than a structure like overshot that shares pattern blocks. Although as I learned, not everyone agrees with me.

To illustrate this point about overshot, I wove the sample shown at the top of page 18. The pattern is Orange Peel (#10) from the Josephine Estes pattern book *Original Miniature Patterns for Hand Weaving, Part I*. I wove this first with navy-blue pearl cotton. Then I wove it again with a variegated worsted-weight knitting yarn. Finally, I wove it with a variegated brushed-wool yarn. "What a great example of what not to do," I thought. Well, that thought came around to bite me because as I was weaving the sample, several people came into the studio and told me how pretty the variegated, brushed-wool example was. They loved it and told me that it reminded them of Fair Isle knitting. I was not expecting that response but could easily see what they were saying. It was a good reminder to sample and get other people's opinions.

COLOR & PATTERN

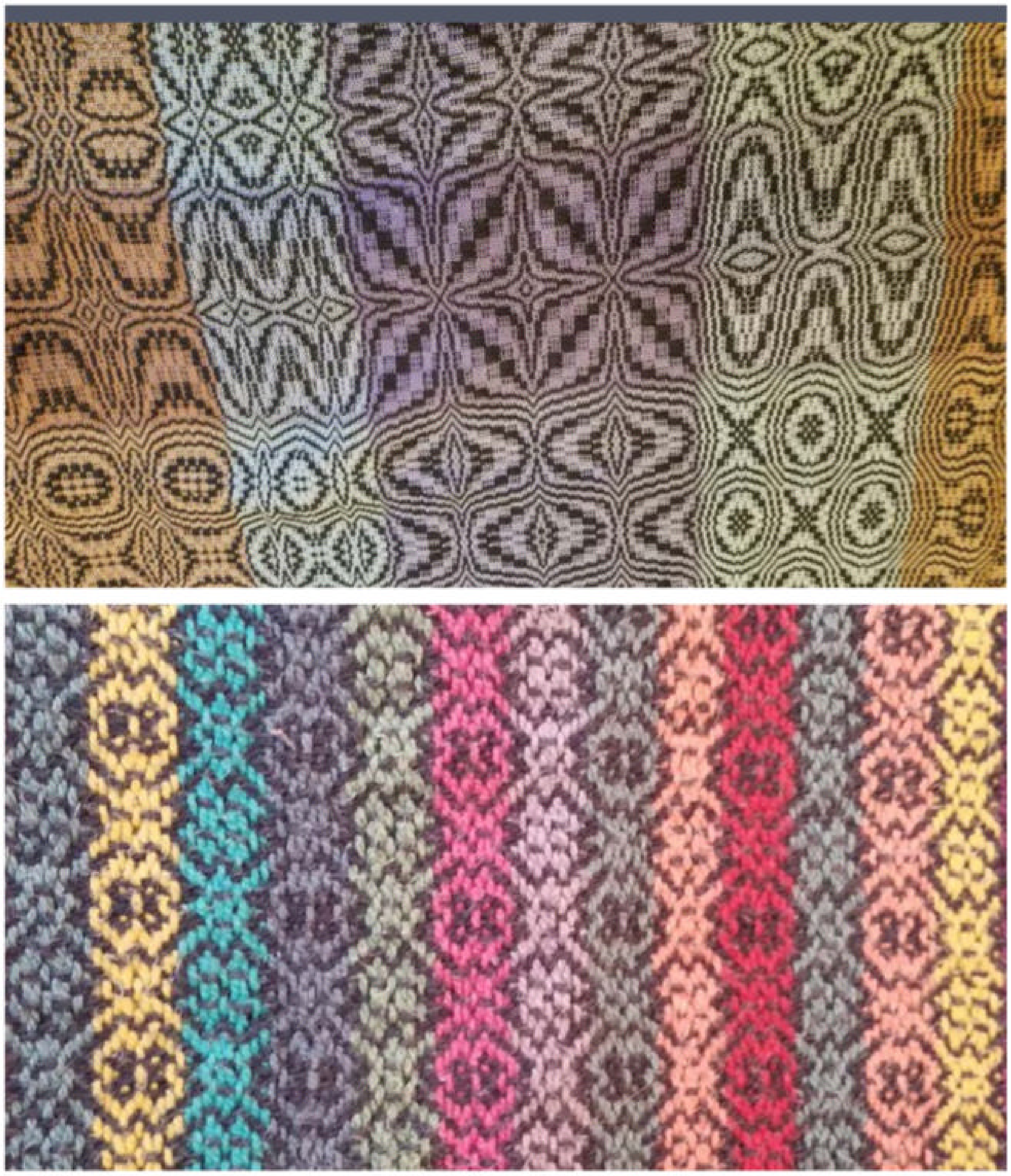
The final two elements, color and pattern, come easily for most people—myself included. Combining colors in an overshot pattern is like magic to my eye. It is easy to weave my favorite color into a neutral-colored warp, and I will sometimes add a second or third color and weave them in specific areas of the treadling to add interest to the design. I learned many of these tricks from looking at and studying the woven coverlets of weavers long ago.

In the fabric at the top right, I tried to give a contemporary twist to an old pattern by weaving an overshot draft on a striped warp. I then changed out the tabby colors to give the overshot pattern a plaid ground cloth. What fun! Here is another example of a striped warp threaded to a simple M and W twill (bottom photo below). The weft is just a single color, and the resulting towel is one of my favorites.

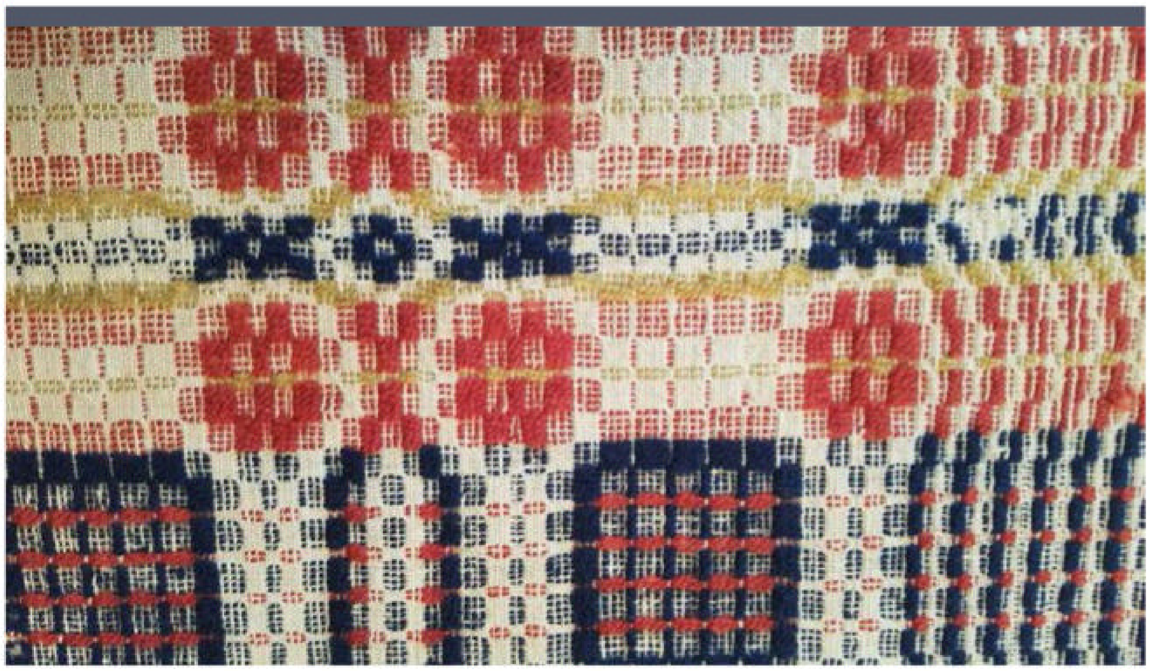
Let us not forget the color-and-weave category. A simple log-cabin arrangement or shadow weave are perfect examples of color-and-weave fabrics. Just a simple choice of two contrasting colors and a pattern of your liking and you are off and weaving beautiful cloth. No textured yarns needed here.

EXCEPTIONS?

I'm often reminded to be more open-minded because there are sometimes exceptions to the rules. What if I added a thick-and-thin element to the color-and-weave idea? It is adding a textural interest to the



Stripes are an easy way to modernize classic designs.



Overshot in more traditional colors

mix, but it's subtle and could be marvelous. Look at me, breaking the rules as I weave the sample.

My earlier comment about my overshot sample has me thinking. The very element I thought was distracting turned out to be beautiful to someone else. My eye prefers to weave overshot in the style of the eighteenth and nineteenth centuries—solid colors in a neutral-colored warp. What if variegated yarns had been available during that time and adopted and embraced as beautiful? Would they be considered beautiful now? We'll never know, but I am reminded that some of the Impressionist masters sold very few paintings during their lifetimes. Today these works hang in major museums and are considered priceless. It sometimes takes a long time for us to adopt a new way of appreciating art . . . or fabric.

I will always turn to the design rule of two to help me in planning a project. I'll let it perk about a little, but if the spirit moves me, I just may add a little slubby something-something to shake things up a bit. I have, from time to time, been known to be edgy.

I hope this inspires you to weave something fabulous.

Happy weaving,
Tom

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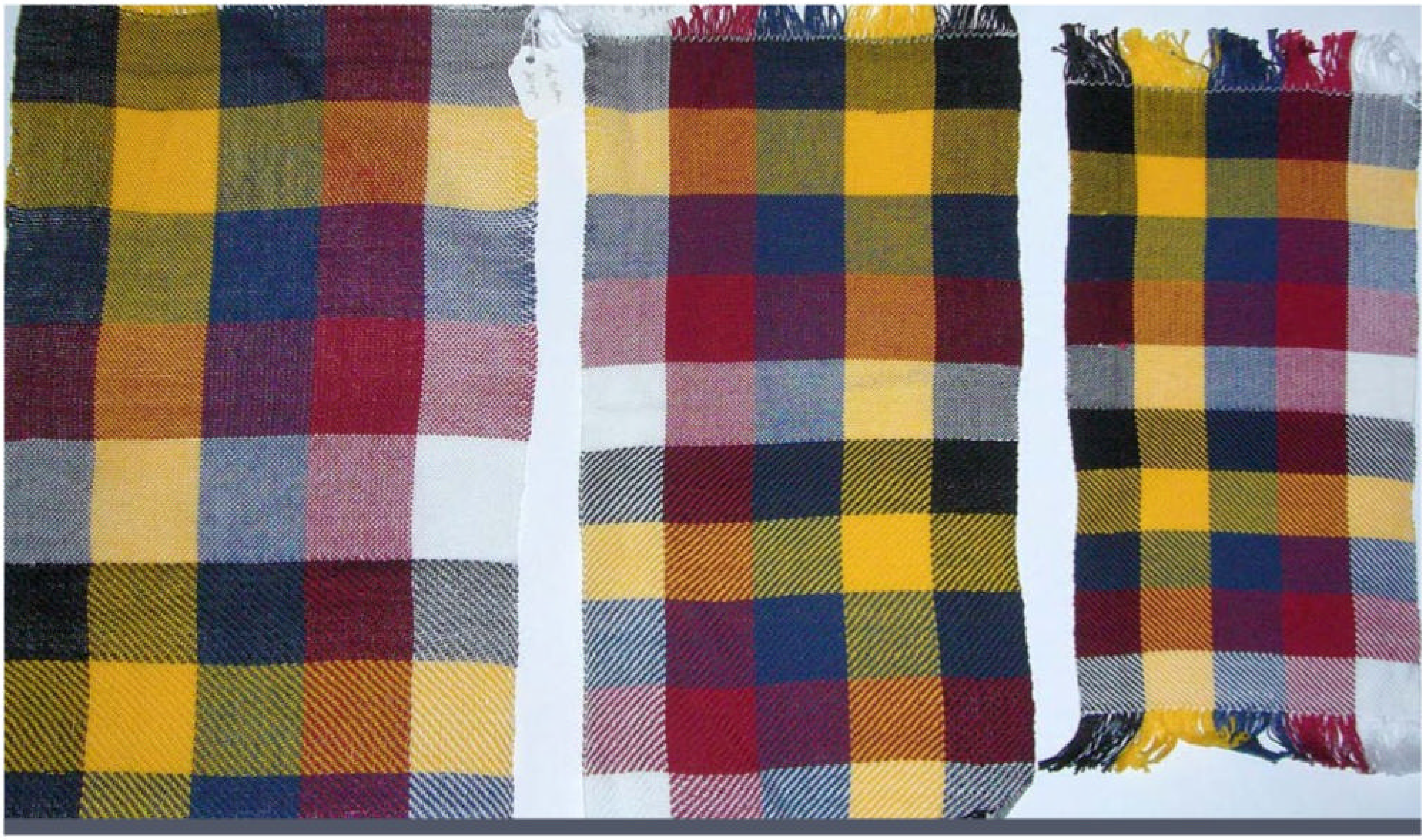


Photos by Deb Essen unless otherwise noted

These samples were woven on the same warp at different setts. *Left to right:* 20 epi, 24 epi, 30 epi. The sample size changes dramatically, and the hand of the fabric also changes from a soft drape (nice for a scarf) for the 20 epi sample to the stiff, almost canvas hand (great for a bag) of the 30 epi sample.

The Whys and Hows of Sampling

BY DEB ESSEN

As a beginning weaver, I rejected sampling as a waste of yarn, money, and time—but it didn't take me long to discover that* not *sampling was even more wasteful! I credit a project I call "the incredible shrinking scarf" as the game changer. I bought just enough of a colorful, textured knitting yarn of mixed fiber content off the sale rack at my local knitting store to weave a scarf. It looked awesome on the loom, and I wove until I ran out of yarn. When I took the scarf off the loom, it measured 7½ by 58 inches.

Next, I wet-finished it, soaking it first in warm water, and then laying it flat to dry. The scarf shrank to 5 by 45 inches. Yikes! I gave it to my eight-year-old niece—who judged it "just right." Lessons learned: Never assume all yarns behave in the same way, always buy extra yarn, and sample to avoid nasty surprises.

SAMPLING SCHOOLS OF THOUGHT

There are two main approaches to sampling. The first is to add extra warp length to your project so you can weave 6 to 10 inches to test sett, beat, colors, threading, etc. I used this method until I warped an undulating twill scarf in 8/2 Tencel at 24 ends per inch (epi), my usual twill sett for the yarn. I quickly discovered that due to multiple weft picks stacking over the same warp ends in undulating twill, the sett was too open to yield a stable fabric. Yes, I could re-sley at a closer sett, but doing that meant the scarf's width would narrow. Also, what if I re-sleyed and the sett *still* wasn't correct? I would run out of sampling allowance pretty quickly. That left me with three options: (1) Increase the sett and either live with the narrower scarf or add more warp ends for a wider scarf (pattern repeats *really* complicate adding warp ends—trust me); (2) discard the warp (my frugal genes rebelled at that idea); or (3) use the entire warp for sampling. I chose the third option and tried out a variety of setts in both warp and weft, as well as weft colors that were quite fun! I settled on 28 epi, a beat of 22 picks per inch (ppi), *and* a different weft color than I had originally planned, but one that created a wonderful iridescence, as you can see in the photo below.

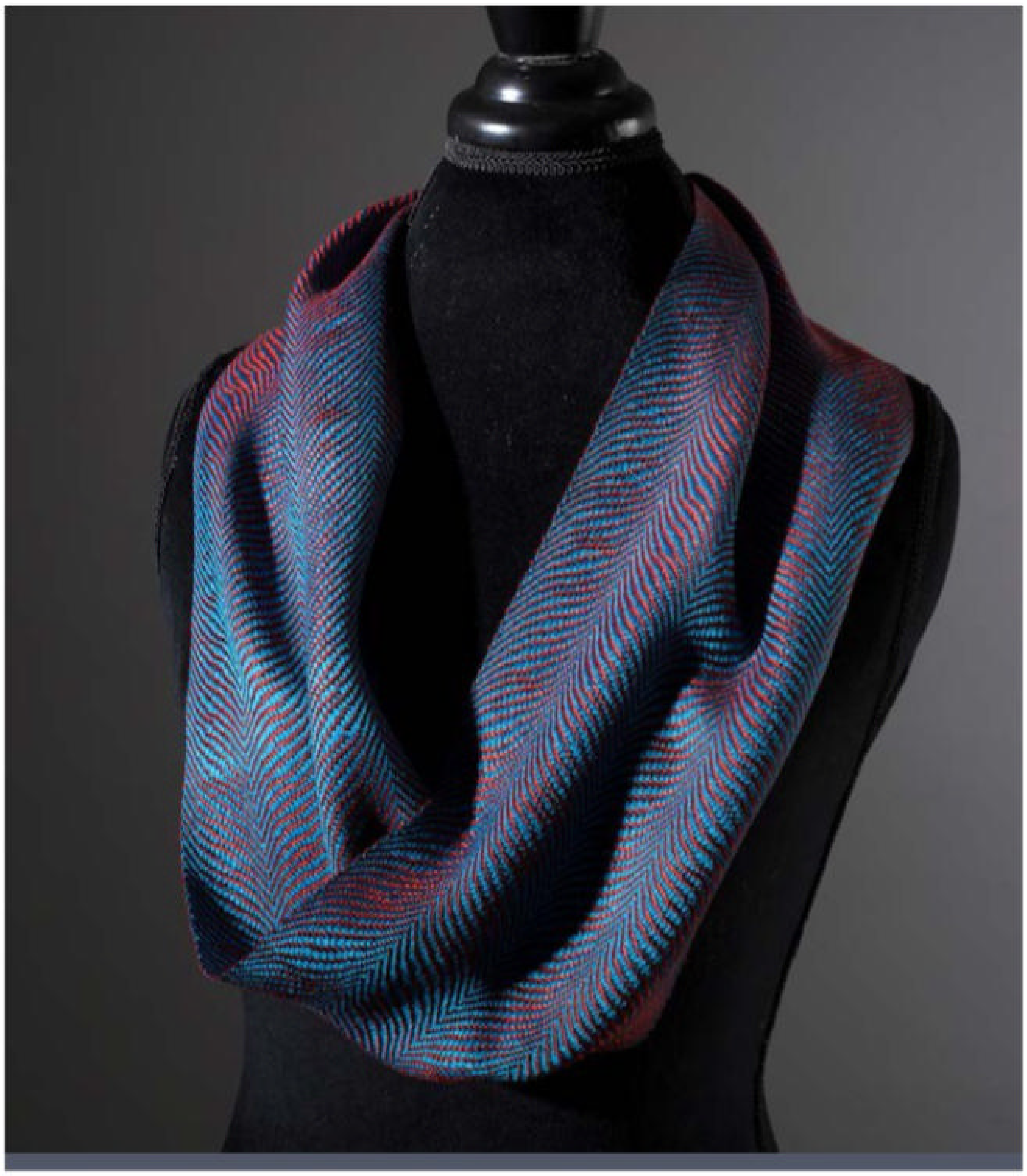


Photo by Chris Autio

Fire Scarf by Deb Essen. Note the iridescence created by the interaction of warp and weft.

This experience led me to change to the second sampling approach—winding short warps specifically for weaving samples that I then keep as part of my weaving records. When I design a weaving kit, I start by sampling with the yarns I'm planning to use. For scarves, I sample at the planned width of the scarf with a woven length of 2 to 3 feet. For runners, I sample about half the width. I test weave structure, threading, sett, design proportion, shrinkage, and hand of the final fabric, and at the end, I have a lovely reference for future projects. As a bonus, this new approach puts my four-shaft table loom that was gathering dust into regular use and justified upgrading my sampling loom to an eight-shaft floor loom to eliminate the "ideas bottleneck" when my other loom was midproject. It's an "efficiency enhancement," and I'm sticking with it.

Here's what I explore while sampling:

WEAVE STRUCTURE

During sampling, I test my draft to make sure it is correct, the proportions are pleasing, and the weave structure works with the yarns and sett I have selected. Many weave structures, such as fancy twills, overshot, monk's belt, and huck lace, use floats to create pattern. Sampling lets me test fabric stability, float distribution, and float length for those structures. For example, an overshot pattern float that goes over 10 ends will be a half-inch float at 20 epi but a full inch at 10 epi. Some yarns don't have the body to float that far without sagging. Sampling allows me to adjust the design, sett, and even the yarn for the final project.

SETT

Sett is critical in creating the fabric you envision with the appropriate feel and drape. More ends per inch or picks per inch equals a firmer hand to the fabric. As an experiment, try warping 10/2 cotton and weave three samples, re-sleying for 20 epi, 24 epi, and 30 epi as shown in the photo on page 21. Note the difference in the fabrics of each sample.

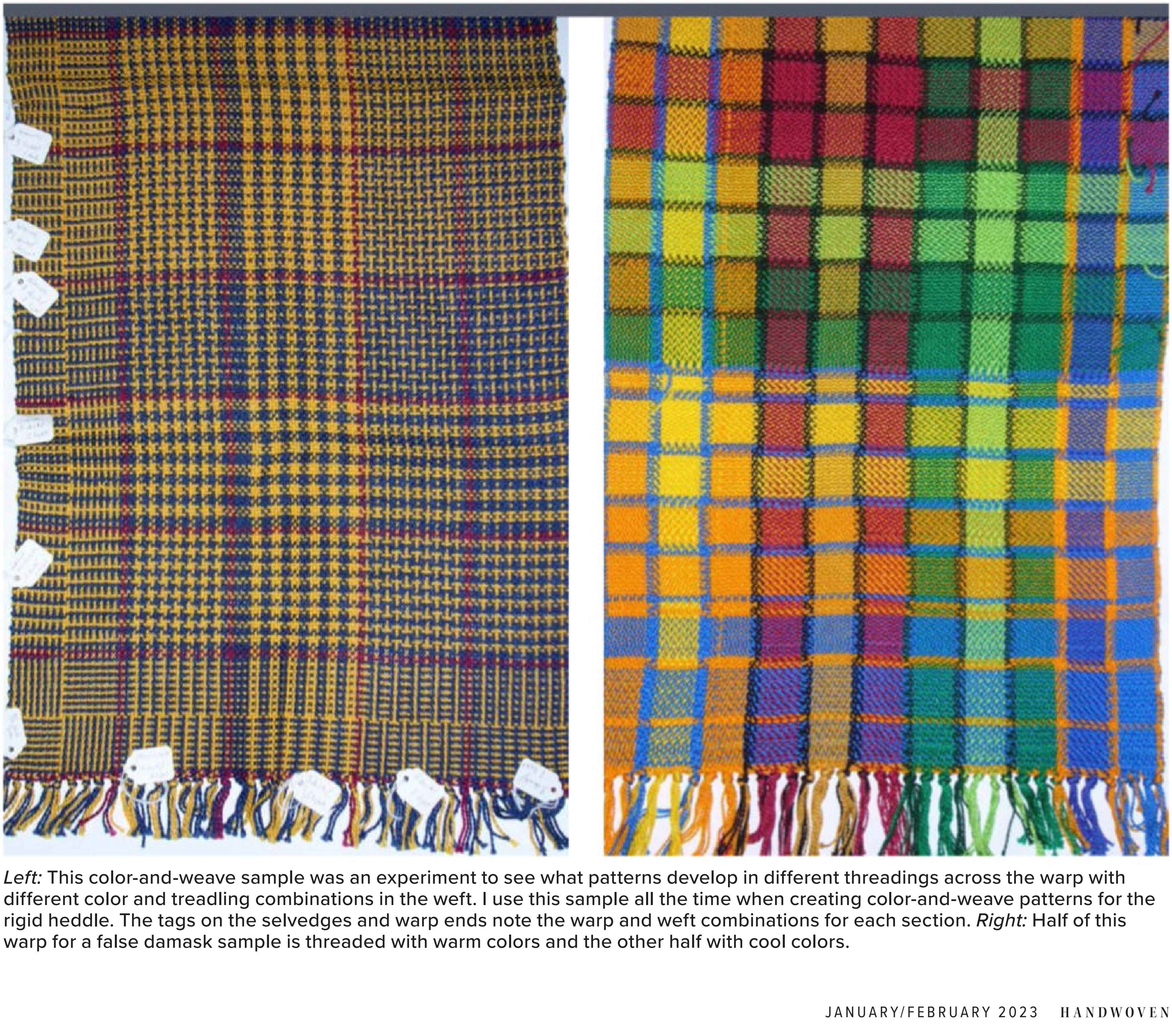
Another aspect of sett is how fibers and structures interact. I love overshot, which has a plain-weave base cloth with supplemental weft that moves from the front to the back of the base cloth, creating the pattern through weft floats. The sett of the plain-weave base must have enough space between intersections of warp and weft so that when the pattern weft moves from top to bottom, it doesn't distort the fabric. Enter what I call "the squish-ability factor." Visualize squeezing the center of a down pillow versus a foam pillow. The down pillow has loft created by air between the feathers, so it can be easily squished. A foam pillow is denser with less air space and won't squish down as far as the down pillow. Now think of different types of yarns. A soft wool knitting yarn has air space between the fibers that help give the yarn elasticity *and* squish-ability. Therefore, it will compress nicely between warp and weft intersections. A firmly spun pearl cotton has very little air space in the yarn and won't squish as readily, so a pattern weft could shove warp or weft threads out of the way, potentially distorting the fabric.

For overshot, sampling allows for changing the pattern weft or adjusting the base cloth to a more open sett to allow more room between warp and weft threads. The result is that the pattern weft can move smoothly from top layer to bottom layer.

TAKE-UP AND DRAW-IN

A common rule of thumb is to add 10 percent to a warp's length for take-up and 10 percent to its width for draw-in that happens on the loom, and that works when you aren't overly concerned about exact dimensions. For example, if my finished scarf goal (before wet-finishing) is 9 by 60 inches, I would need a width in the reed of about 10 inches and a warp long enough to weave to 66 inches. In addition, to compensate for further warp take-up off the loom, I might need to weave extra length beyond 66 inches.

Here is what happens to affect the finished length: There are two types



Left: This color-and-weave sample was an experiment to see what patterns develop in different threadings across the warp with different color and treadling combinations in the weft. I use this sample all the time when creating color-and-weave patterns for the rigid heddle. The tags on the selvedges and warp ends note the warp and weft combinations for each section. *Right:* Half of this warp for a false damask sample is threaded with warm colors and the other half with cool colors.

> Yarn colors work together in surprising ways when woven, and that means color interaction should be part of your sampling.

of warp take-up, one due to the interlacement of warp and weft, and the other due to the release of on-loom tension. While you are weaving, the interlacement of warp and weft forces the warp ends over and under the weft, and those tiny movements add up. To account for that, you must add to the length of the warp on the loom. You must also add to the on-loom length to accommodate for the second type of take-up. That take-up happens when you take your fabric off the loom and the interlaced warp and weft threads move again as the warp yarns that were under tension are released, allowing the yarns to shrink back to their original length.

The interlacement of warp and weft also impacts the width, pulling it inward. To compensate, you must add width to the warp in the reed, but you should also lay the wefts at an angle in the shed to accommodate the interlacements. Using a temple can also help control draw-in.

SHRINKAGE

Shrinkage happens during wet-finishing and after take-up and draw-in. Fiber content, yarn structure, and weave structure can all affect shrinkage. The only way to ensure your project ends up the width and length you want is to weave a sample and measure the sample's length and width on the loom, off the loom before wet-finishing, and after wet-finishing. Divide the measurements taken on the loom by the wet-finished measurements. This will tell you the shrinkage ratio. If you multiply that ratio times your desired measurements, you will know what length and width of woven fabric you need (see Resources).

FABRIC HAND

Consider how you want the final fabric to feel. I wove a scarf with a fabulous knitting yarn, a blend of Polwarth wool and Tencel. I loved how it looked on the loom. When I took it off the loom, it felt stiff and harsh, but I know that Tencel usually feels stiff right off the loom. I figured wet-finishing would resolve the issue and I'd have supple fabric with great body. Imagine my disappointment when this didn't happen. A small sample would have saved me a bunch of disappointment—and money.

COLOR

Yarn colors work together in surprising ways when woven, and that means color interaction should be part of your sampling. For example, two colors that look fabulous together on cones can result in (1) a totally new color—which can be good; (2) a weave-structure design that disappears—not so good; or (3) muddy-looking cloth—bad. Each of these scenarios can occur when two yarns contrast nicely on the cone but are in the same value family; when they interlace in fabric, our eyes blend the colors together (see Resources).

Color samples are my favorite to weave, and I keep all of my samples in my color reference library. When sampling for color, I wind a sample warp with one color combination of warp ends on one half and a different combination on the other half. Then I play with weft colors to see how the colors interact. Having two combinations on one warp gives me a two-for-one sample! Playing with weave structure at the same time means a three-for-one sample. Add adjusting sett and it's a four-for-one. Now that's efficient!

After wet-finishing, I make weft and warp color notes on tags; I attach the weft color tags to the sample at the selvedge and attach the warp tags across one end. Since these are reference samples, I leave a short tail for each weft and tie overhand knots for fringe on each end. If a tag falls off, I can still compare yarn color to cones in my stash. Sampling is a fun way to play with color-and-weave designs in which the patterns are created by the warp and weft color interlacements in plain weave.

The best part of sampling is that there are no wrong answers, just discoveries to be made—and those discoveries can yield treasures while preventing disasters.

RESOURCES

Essen, Deb. "A Tale of Two Yarns." *Handwoven,* March/April 2018, 18–19.

Jackson, Sarah. "String Theory: Sampling for Success." *Easy Weaving with Little Looms,* Summer 2022, 18–21.

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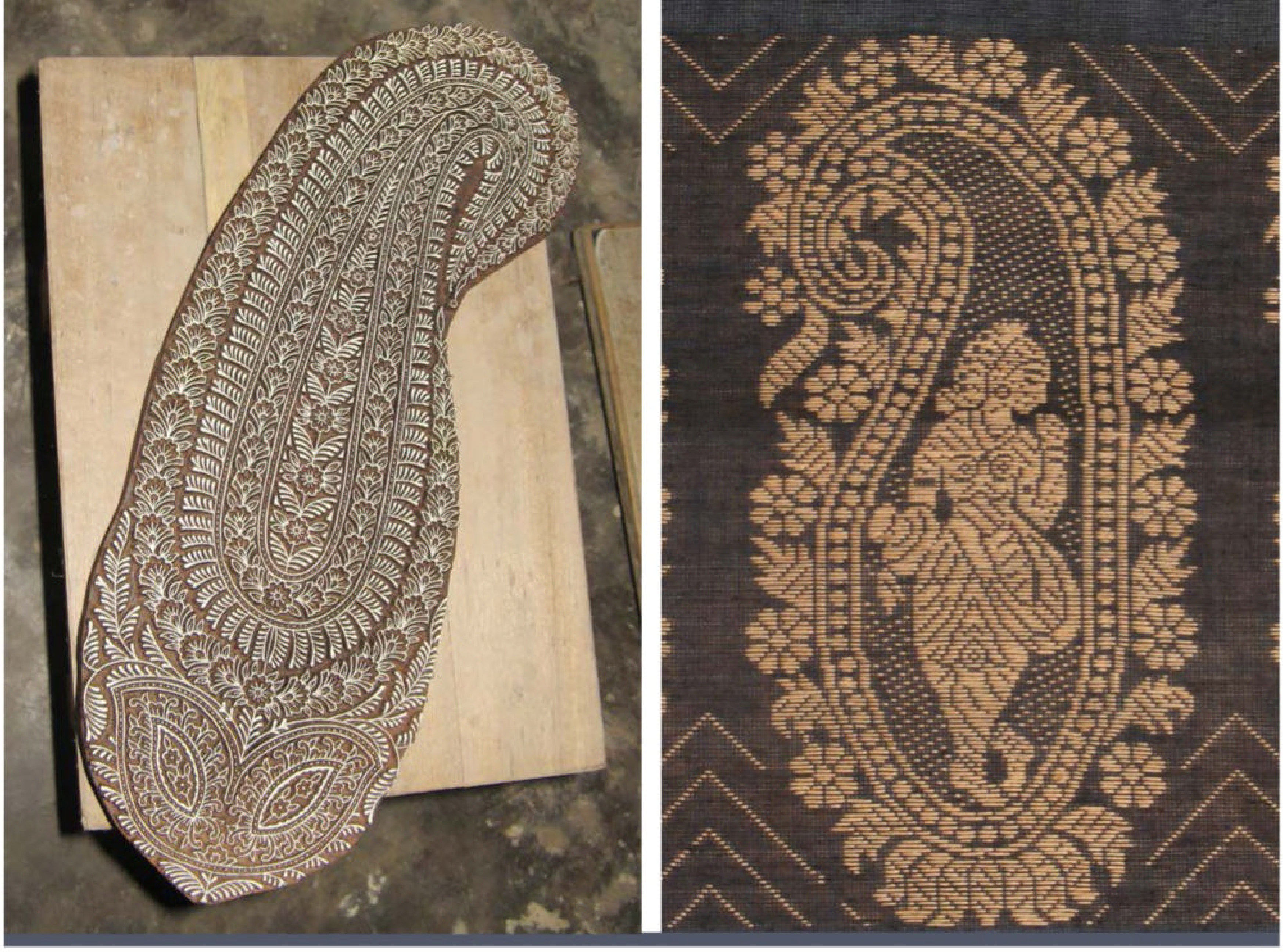


Left: An intricately carved mango motif on a block for hand-printing textiles. *Right:* A cotton saree inspired by the Baluchari tradition, though woven in the south of India

Photos by Chitra Balasubramaniam

Mango Tales

BY CHITRA BALASUBRAMANIAM

Motifs in textiles are innumerable, especially in India, but there, one motif seemingly reigns supreme with thousands of variations: the mango. Popularly called* manga, ambi, *or* kairi, *but probably best known outside of India as paisley, the mango-shaped leitmotif is a vital part of the Indian textile dictionary.

So popular are the motifs that certain sarees and weaves are considered incomplete without them. The most wonderous examples are seen in Kanjeevaram (woven in Kanjeevaram, Tamil Nadhu), Paithani (woven in Paithan, Maharashtra), Banarasi (woven in Varanasi, Uttar Pradesh), and, of course, the pictorial Baluchari (woven in Baluchar, West Bengal). Each of the saree styles has its own weaving nuances, individuality, and manner of using the ambi motif. The depiction of the mango in each of the sarees is different, stylized, and unique to its particular form of weaving.

The question is why mango when there are umpteen fruits, vegetables, and flowers for inspiration? In India, mangoes are a mania—it's the national fruit and much beloved. Connoisseurs wait patiently for wild and heritage mangoes from different regions to make their appearance. References to mango in ancient scriptures can be found as early as 4000 BCE, and recent excavation of fossils in northeastern

India point to the origins of the mango some 60 million years ago.

Mango trees are symbols of auspiciousness, primarily because the entire tree can be put to use. The tree is also seen as a symbol of love, encompassing luxury and fertility. Mango leaves are tied on the door to welcome guests. Holy water is sprinkled using a few mango leaves. The *kalash* (a pot filled with rice, closed at the mouth with a coconut, and with mango leaves arranged around it) is de rigueur before all auspicious ceremonies. Folklore and religious stories showcase mango plants as a symbol of love, progeny, and fertility. The Hindu god of love, Kamadeva, for example, strikes with an arrow tipped with mango flowers to make couples fall in love.

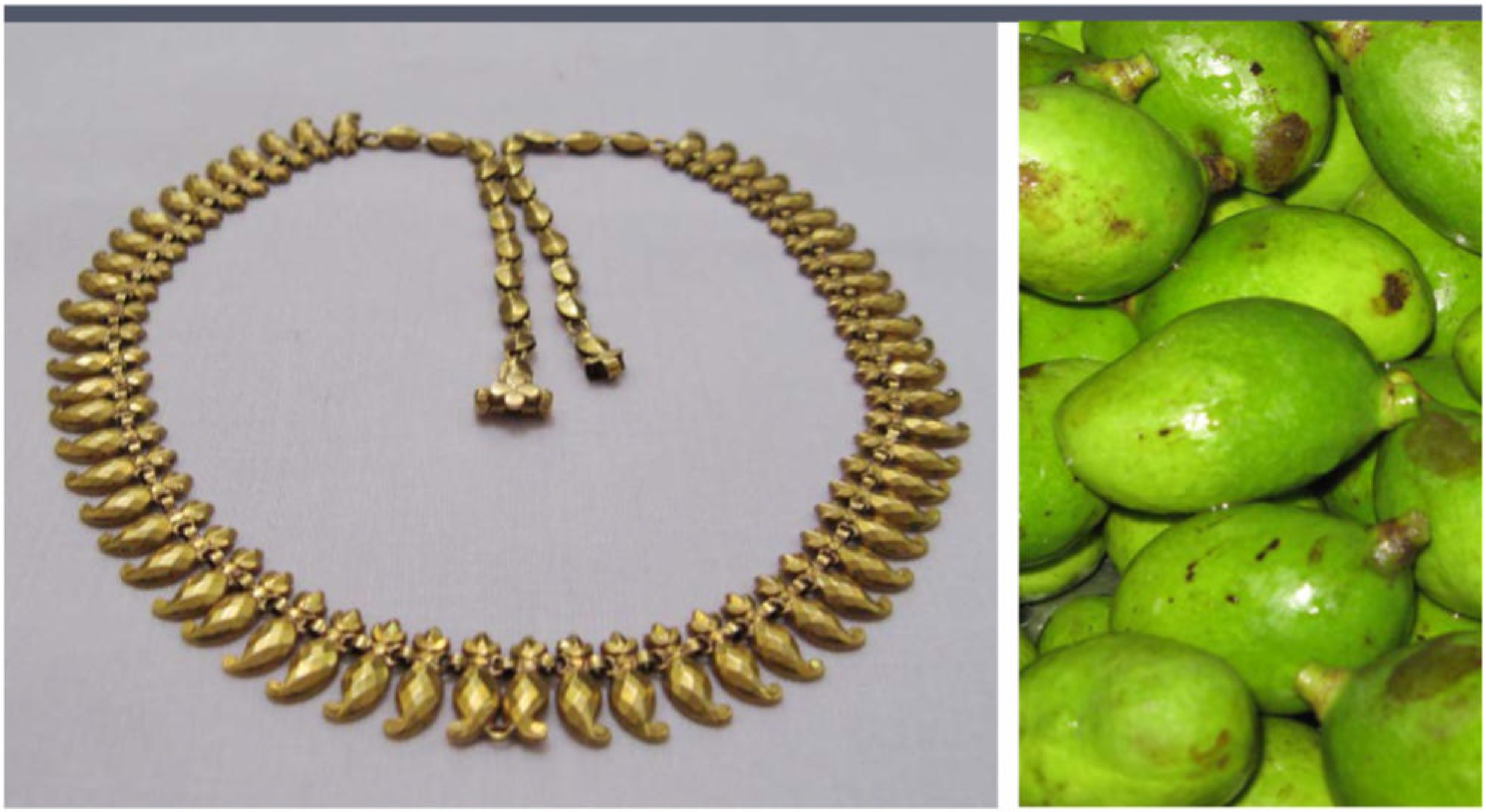
Images and stories of mangoes are also found in Buddhism. The Sanchi Stupa, a Buddhist monument that is one of the oldest stone structures in India, features several carvings of mango trees. Buddha's female disciple was called Amrapali. Her name was the joining of the words: *amra*, meaning mango, and *pallawa*, meaning leaves or shoots.

> Given the vital role played by the mango tree and its fruits, it seems natural that the mango motif can be found in nearly all craft forms, especially in textiles, whether appliqué, embroidery, printing, painting, or weaving.

Given the vital role played by the mango tree and its fruits, it seems natural that the mango motif can be found in nearly all craft forms, especially in textiles, whether appliqué, embroidery, printing, painting, or weaving. The unusual shape of the fruit allows artisans to add their own style to the image. The baby mango with its fine shape is a favorite of many to weave and draw. The motif is woven in the borders and *pallav* of the saree, and it is woven as little specks or *bhutis* in the body of the saree. Mango motifs may, for example, be single or double, be surrounded by flowers, or have intricate design work inside the motif.

No account of the mango motif is complete without referencing paisley. Though there are plenty of theories on the origins of paisley as a motif, in India, there is little doubt that the mango motif is the precursor of the Western paisley motif.

The stylized mango motif that eventually became paisley was honed to perfection in the Mughal era of Indian history. The Mughals loved mangoes, and as the fruit



Left: A gold wedding necklace with mango motifs owned by K. S. Jayalakshmy, the late mother of the author. *Right:* Baby mangoes used for pickling. It is this shape that is captured to fine perfection in woven motifs.

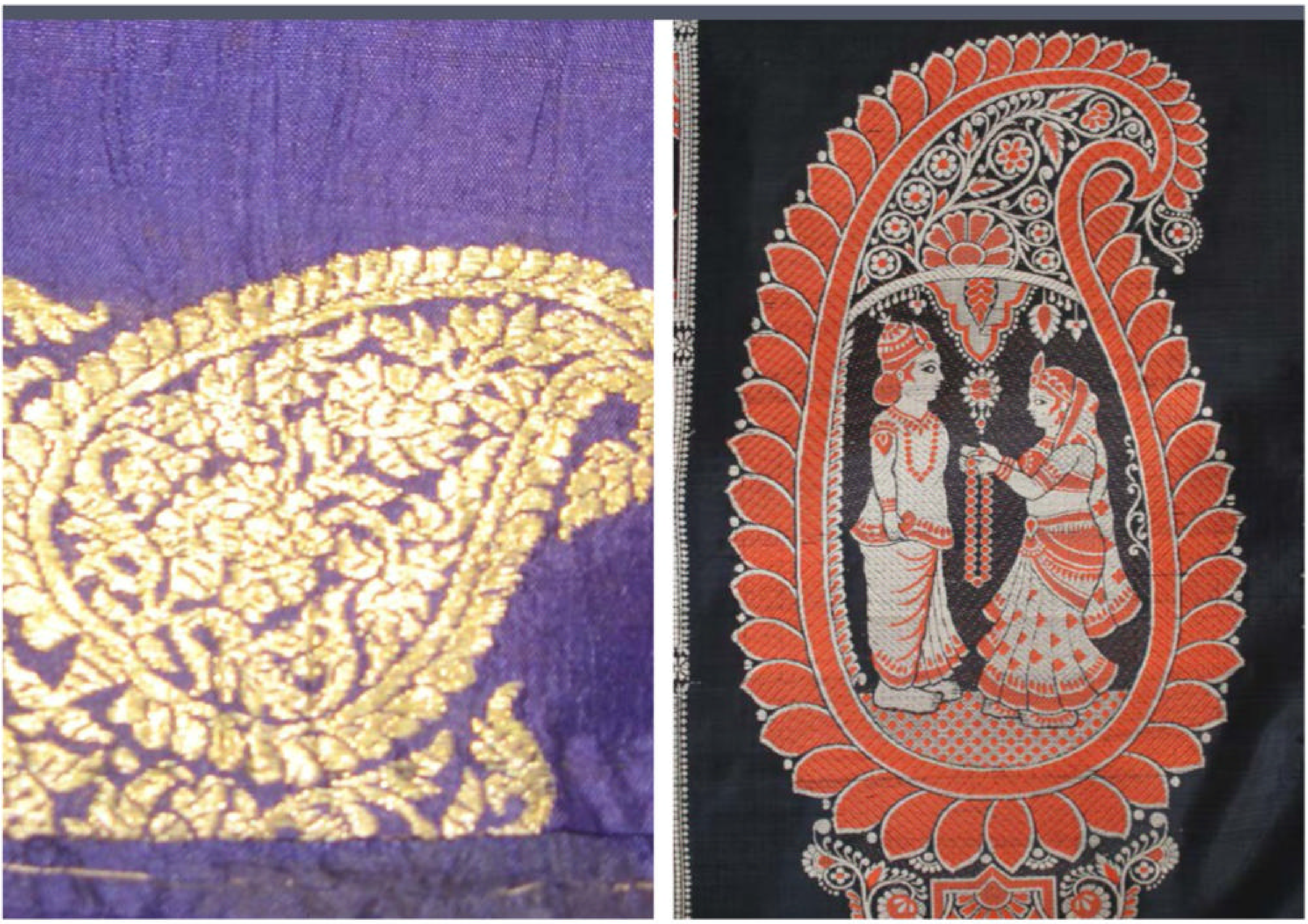
became part of their palate, so, too, did it find its way into their textiles. The Mughal Empire reached its zenith under Emperor Akbar, followed by Emperor Jahangir and then Emperor Shah Jahan (who built the famous Taj Mahal). The stylized motifs of mango were used in pashmina shawls woven and embroidered in Kashmir and exported in huge numbers to Europe.

It was considered the height of fashion to own a "cashmere," as the shawls that came from Kashmir were called. The motifs in the shawls were elongated mangoes, which came to be known as paisley, named after Paisley, Scotland, where local mills copied traditional Kashmir shawls, mango motifs and all.

The craze of paisley cashmere shawls created a fashion storm in Europe, especially under the rule of Napoleon Bonaparte. His wife Josephine had such an obsession with these shawls that she owned hundreds. She owned so many that it was said that France would go bankrupt if these shawls continued to be imported from India. Her love for these shawls and the paisley or ambi design helped drive the trend even further.

From its ancient origins in India 60 million years ago to worldwide fashions today, the influence of the mango and the motif it inspired cannot be understated.

CHITRA BALASUBRAMANIAM *writes, collects, and experiments with textiles, following her passion with writing on food, travel, and heritage. She dabbles with stock investment analysis and research. She also runs a small travelogue at visitors2delhi.com. Find her on Instragram @visitors2delhi.*



Left: The *konia* (corner) border of a silk saree from Benares. This antique saree was woven using a *jala*, a pattern loom used before the invention of the Jacquard loom. *Jala* are versatile and capable of weaving patterns more intricate than those woven on a Jacquard loom. *Right:* This *kairi* is part of a Jacquard-woven Baluchari silk saree, a type of saree that typically has a theme or story woven into its design. In this case, a picture depicting a garland exchange during a wedding ceremony is inside the *kairi* shape. The color contrast is created by *minakari*, a technique meant to mimic enamel work.

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Weaving, by its very nature, can bring a feeling of calm to a stressful moment, but it also has the capacity to cause anxiety.

Healthy Weavers

Strategies for the Mind and Spirit

BY CYNTHIA EVETTS AND TINA FLETCHER

Cynthia's weaving joy: I enjoy weaving for others. Every end measured out and drawn through reed and heddle, every pass of the shuttle is an active expression of love and affection for the intended recipient. For me, a newborn baby wrapped in a handwoven blanket is a baby wrapped in love. Sometimes weaving can even become my therapy if some other aspect of my life is worrying me.

There are times in life when emotional struggles or cognitive challenges can interrupt the weaving that brings you joy and a sense of competence. Let's look at ways to recognize when an adjustment in the process or a tool might come in handy.

DEVELOPING TOOLS TO AVOID ERRORS

The rhythm and flow of weaving can be soothing, but the sense of calm can abruptly end and even reverse into distress when you see an error. Something as small as a missed pick in a simple twill pattern can produce a visible hiccup.

In recent years, ethnographer Dr. G. D. Kaur has explored how teams in large weaving industries operate in concert to perform the tasks necessary to design and create weavings, which is quite different from what happens in most small-scale weaving operations. Imagine being in a room full of weavers where one person calls or chants the pattern to the group! It is easy to imagine why some of the weavers in that scenario are opposed to replacing key players with computer programs to streamline the weaving process.

While weaving to another person's chant might be out of the realm of possibilities for most home weavers, we can develop our own strategies for working through a tough series of pattern steps. To avoid making pattern errors or getting off count once the weaving starts, several cognitive and memory strategies can save the day. Consider these three ideas to take advantage of your own abilities to memorize and concentrate while weaving.

Recognize that memorization and concentration skills vary from person to person. Research shows that people operate differently when external factors are present, such as time pressures and different types of noise. The only way to determine how you best operate is to experiment. Try working in a dead-quiet studio and compare your performance to how you work when surrounded by chatter or music with mild time constraints, for example. Try to determine objectively when you are at your best and stick with this noise and pressure level.

Pair your input. Look up the concepts of *mnemonics* and *memory pegging*. Each of these strategies involves pairing number sequences with images that either rhyme or cognitively pair with the numbers in the sequence. Much of the success of this strategy depends on your innate abilities and sometimes your age. Our ability to memorize and "peg" memories varies throughout our lives, so experimenting with memorization strategies is always worth a try.

Use multiple modes. Once you have determined your threading or treadling pattern, experiment with multimodal ways to keep track while you are working. Tina manages complex sequences best by chanting them while reading the draft. A simple one- or two-word chant, complete with variations in pitch, is all it takes unless the pattern is highly complex. In that case, she both color codes her drafts and chants them while she threads or treadles. Liz Moncrief's method of "dancing with your loom" (*Handwoven*, January/February 2020) adds another layer of rhythm and muscle memory to assist with complex treadling patterns.

THE VALUE OF SOCIAL GROUPS AND TECHNOLOGY

In addition, the social support available for the production weavers referenced previously can be beneficial for home weavers. All of us can benefit from the collective power of having others review designs, drafts, and samples. We can take advantage of technology and use our phones to snap images of our work to send to fellow weavers for comment.

> When you notice an error in your work, remember that you have choices.

Just as some of the production weavers had negative responses to technology as an aid to their weaving, so do some home weavers. When technology is added to the mix, some weavers feel that personal elements disappear and that although technology can deliver accuracy and, for many, convenience and/or assistance, it doesn't replace opinions and debates when developing a good pattern, color scheme, or fabric drape. Secondly, although weaving software can seem amazing and can magically provide replicable pattern drafts, its usefulness is dependent on the technological skills of the weaver. The third consideration for any weaver is whether a computer monitor or tablet is helpful compared to using printed weaving drafts—with regard to scale, portability, and flexibility.

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CHECK YOUR WRAPS PER

Photo by Susan E. Horton

When Tina is interested in other weavers' thoughts on her choice of sett and drape, she often includes a penny and/or ruler in the image she sends them to give a sense of the scale.

WHEN ERRORS HAPPEN

When you notice an error in your work, remember that you have choices. If a treadling error just occurred and only involves reversing one or two picks, take a deep breath, be grateful for seeing the mistake early, and unweave. If the mistake is more than a few picks back, maybe it's time to take a short break and return to view the error with fresh eyes. Determine if snipping the error out or unweaving is a better solution, keeping in mind that fixing errors is part of the weaving process. And remember that there is always another choice: decide that the error is evidence that the item was made by the hands of a real (and imperfect) human being and let go of the idea that it must be fixed.

WHEN EMOTIONAL DISTRESS INTERRUPTS CONCENTRATION

If a mistake triggers a big emotional response, step away before attempting any further action. Trying to carefully think through a problem-solving challenge when distraught is not advised. Once calm, consult with your resources: check the instructions to see where you went wrong (or if, indeed, the instructions were flawed) or call a teacher, fellow weaver, or friend to walk through possible solutions. Consider the opportunity to connect with someone a benefit of having encountered a struggle. *Handwoven* occasionally provides problem-solving resources—for example, check out "Best Practices: Fixing Mistakes" (May/June 2022).

AVOID COLLISIONS OF HEAD AND HEART

Sometimes projects and processes that once brought about feelings of accomplishment and pride begin to feel burdensome, tedious, or even impossible. Avoid distress by looking for ways to shift the project plan or process and, instead, find joy in starting over or trying something new. When stressed and anxious, Cynthia and Tina both tend to return to basic weaving projects. They seek out simple patterns for the rhythm and visible progress that bring feelings of accomplishment.

On the other hand, sometimes a challenge is just the ticket to allow them to become absorbed in their work and leave the rest of the world behind as they try something new. It could be a pattern they've woven before but on a different loom or of a different size (e.g., from scarf to blanket or from inkle to four shafts) or maybe with favorite fibers but a different pattern draft. Even small changes can create an enjoyable challenge.

USE MINDFULNESS WHILE WEAVING

Bringing mindfulness practice into weaving can help the weaver create a mental escape and reap the benefits of achieving flow and the relaxation or exhilaration that can follow. Being mindful means focusing on the present, moment by moment. Think of each action in the weaving process as an intention, a wish, or a prayer. Perhaps the colors or pattern selected for a project hold symbolic meaning; keeping the meaning and purpose in mind helps you stay connected to the moment and to your intentions.

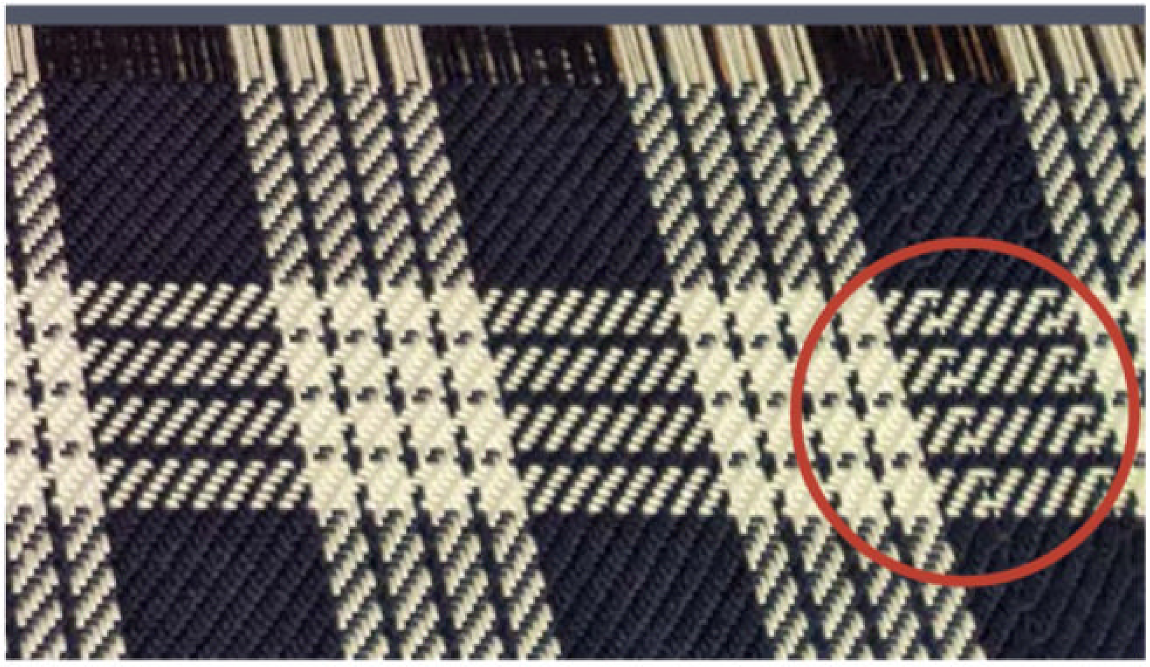

Photo by Cynthia Evetts

In this case, the errors weren't in the treadling but in the threading. It is the weaver's choice whether these are mistakes that must be fixed or ones that can be accepted.

RESOURCES

Bateman, Susan, and Melissa Parsons. "Best Practices: Fixing Mistakes." *Handwoven,* May/June 2022, 24–27.

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Kaur, G. D. "Cognitive Bearing of Techno-Advances in Kashmiri Carpet Designing." *AI & Society* 32, no. 4 (2017): 509–24. doi.org/10.1007/s00146-016-0683-2.

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Moncrief, Liz. "Dancing with Your Loom." *Handwoven,* January/February 2020, 18–19.

Together, **CYNTHIA EVETTS** *and* **TINA FLETCHER** *have accumulated 81 years of weaving experience, 76 years of occupational therapy practice, 45 years in higher education, and 18 years of friendship and shockingly similar interests.*

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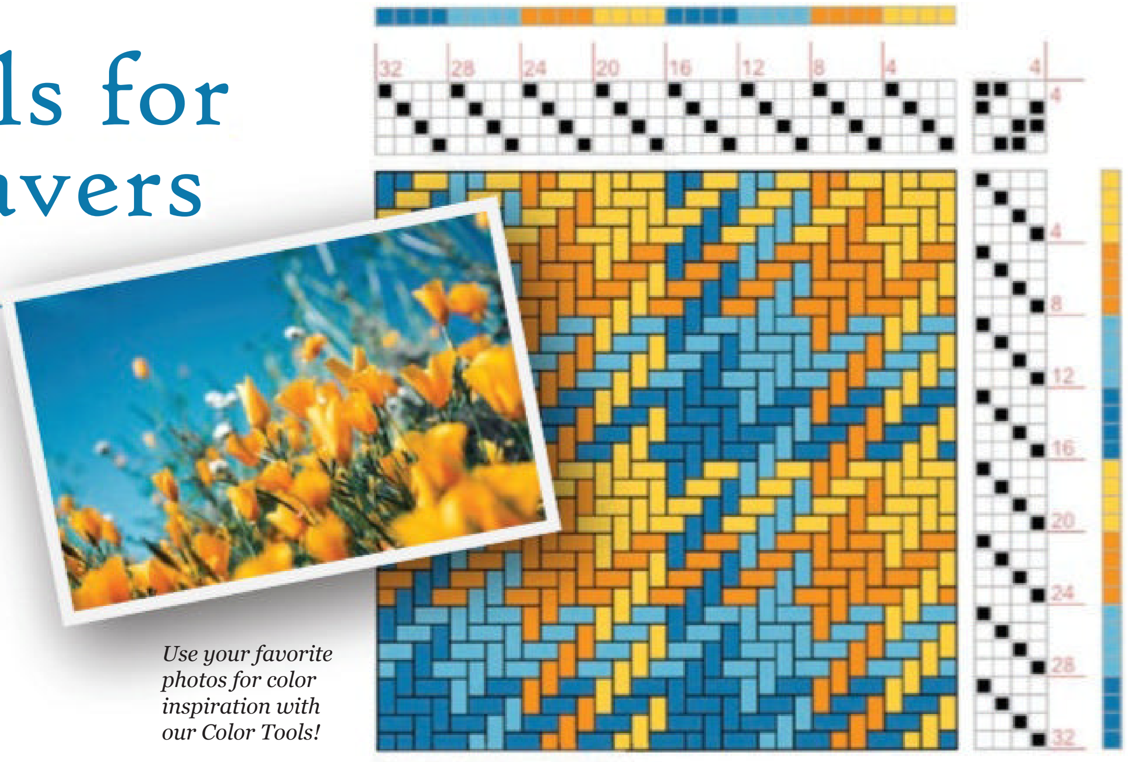
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Weft: Nature Spun Sport, N36 China Blue, 686 yd; N03 Grey Heather, 1,099 yd; N85 Peruvian Pink, 247 yd.
Note: Several extra yards to accommodate the many weft color changes are included in the weft yardages. For a special tonal effect, Malynda purchased Peruvian Pink skeins as seconds from an inconsistent dye lot. First-quality yarns may not have this color variation.

OTHER SUPPLIES
5 yd 8/4 cotton carpet warp or other strong, smooth yarn and 5 yd fishing line (used to maintain the doublewidth fold's position on the loom).

WARP LENGTH
764 ends 3½ yd long (allows 4" for take-up, 29" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed; 10 epi per layer).
Weft: 20 ppi (10 ppi per layer).

DIMENSIONS
Width in the reed: 38 2⁄10".
Woven length: (measured under tension on the loom) 93".
Finished size: (after wet-finishing) 62" × 78" plus 5½" fringe.

For years, I have dreamt of weaving a doublewide wool throw—and my husband has requested one many times—but I've always been busy with other ideas and projects. When the wool theme for this issue of *Handwoven* was announced, I knew it was time to jump in and design my throw.

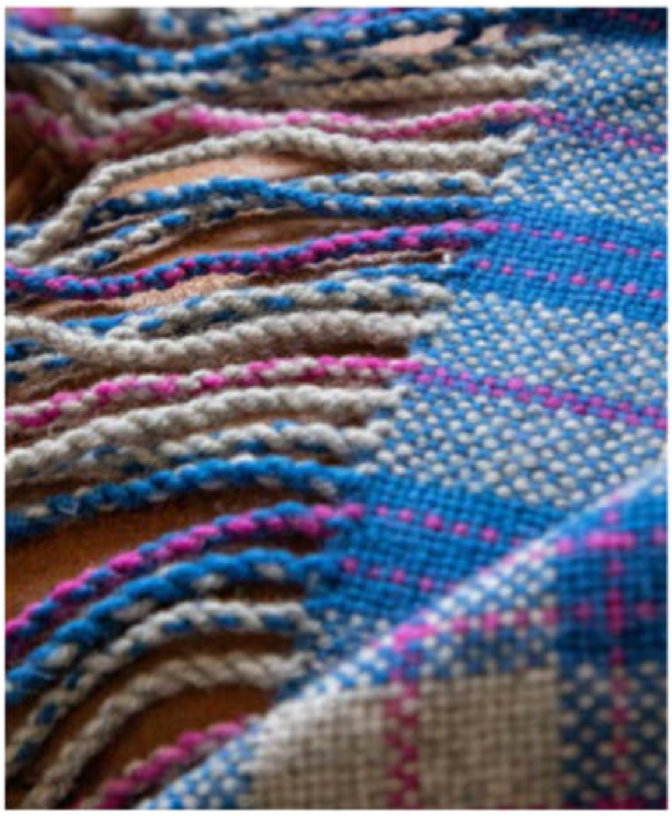
I chose plain weave to keep it simple but spent some time placing colors in my weaving software until I found an arrangement I liked. I also studied a couple of books on doubleweave to determine how to thread this project (see Resources).

Weaving doublewidth wasn't as straightforward as I anticipated. Because of my color placement in the plaid, I had to adjust the treadling from time to time so that I could see my color changes on the top layer and to allow me to carry one of my wefts up along the selvedge. I frequently checked both layers to ensure that all was going well; however, when I removed the blanket from the loom, I found more skips on the bottom layer than I care to admit. Thankfully, the plain weave of the blanket made it easy to repair errors by needleweaving, including a broken warp end on the lower layer that I didn't notice for nearly a yard of weaving. Oops!

Although weaving doublewidth was intimidating at first, once I found my cadence, it wasn't as difficult as I feared. I enjoy having wider fabric without the need to sew panels together, and the fold line hides fairly well in the final product. I am happy with the results, and my husband was delighted to claim his new blanket.

Notes on counterbalance looms

Counterbalance looms are designed to lift and lower 2 shafts at a time, making weaving doubleweave difficult if not impossible. There are some workarounds and a loom accessory called a shed-regulator that can mitigate the problem.



1 Wind a warp of 764 ends 3½ yd long following the warp color order in Figure 1. Measure about 5 yd each of 8/4 carpet warp and fishing line to use at the fold edge and set them aside. Warp your loom using your preferred method following the draft in Figure 2.

2 Centering for a weaving width of 38²⁄₁₀", sley 2 ends per dent in a 10-dent reed. Sley the floating carpet warp and fishing line ends together through the reed on the left side of the warp in a dent next to the Peruvian Pink ends and heavily weight them over the back beam. (Malynda uses a 1-pound cone of yarn for her weight—she does mean heavily!)

3 Wind bobbins with each of the weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn using plain-weave treadles 1 and 2.

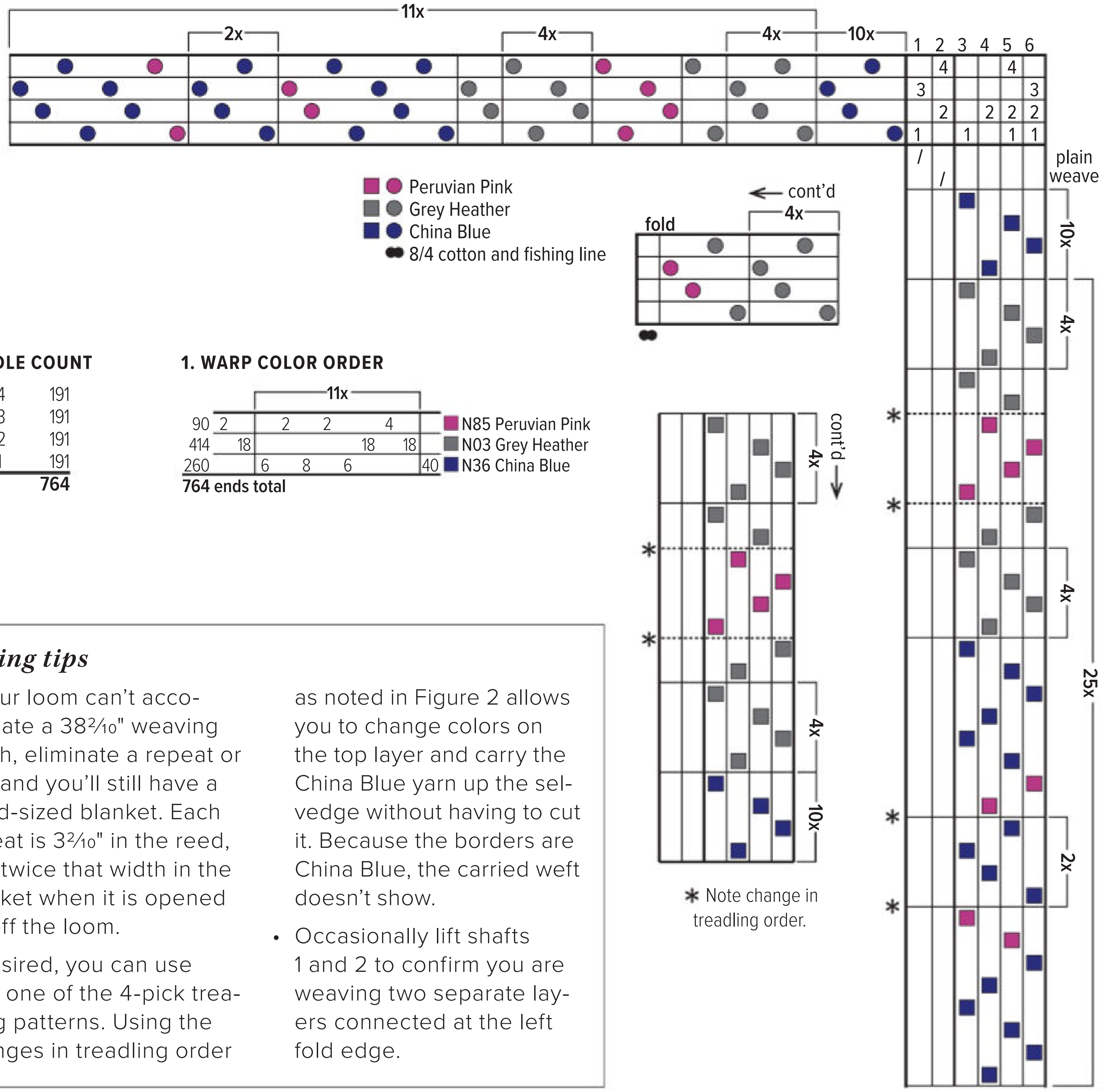
4 Begin weaving at the right edge following the treadling and color changes in Figure 2. Use the treadling indicated to allow you to carry the China Blue weft up the edge and simplify color changes. ***Note:*** When weaving the top layer, pass the shuttle over the carpet warp and fishing line ends at the fold. When weaving the bottom layer, pass the shuttle under them.

5 Weave about 25 repeats or until the blanket measures about 90" under tension on the loom. Weave the balance picks and borders.

6 Weave a few picks of scrap yarn to secure the weft.

7 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8". Carefully pull out the carpet warp and fishing line at the fold. Prepare a twisted fringe using 4 warp ends in each fringe, removing the

2. DRAFT


11x
2x
4x
4x
10x
1 2 3 4 5 6
4 4
3 3
2 2 2 2
1 1 1 1
/ /
plain weave
10x
4x
25x
4x
2x
← cont'd
4x
fold
cont'd →
4x
4x
10x
Peruvian Pink
Grey Heather
China Blue
8/4 cotton and fishing line
✱ Note change in treadling order.

HEDDLE COUNT

Shaft 4	191
Shaft 3	191
Shaft 2	191
Shaft 1	191
Total	**764**

1. WARP COLOR ORDER

			11x									
90	2			2		2			4			🟪 N85 Peruvian Pink
414		18						18		18		▨ N03 Grey Heather
260			6		8		6				40	🟦 N36 China Blue

764 ends total

Weaving tips

- If your loom can't accommodate a 38²⁄₁₀" weaving width, eliminate a repeat or two and you'll still have a good-sized blanket. Each repeat is 3²⁄₁₀" in the reed, and twice that width in the blanket when it is opened up off the loom.
- If desired, you can use only one of the 4-pick treadling patterns. Using the changes in treadling order as noted in Figure 2 allows you to change colors on the top layer and carry the China Blue yarn up the selvedge without having to cut it. Because the borders are China Blue, the carried weft doesn't show.
- Occasionally lift shafts 1 and 2 to confirm you are weaving two separate layers connected at the left fold edge.

scrap yarn as you go. Cross the outer warp ends of each fringe group with the adjacent group to help secure the weft and make a neater edge.

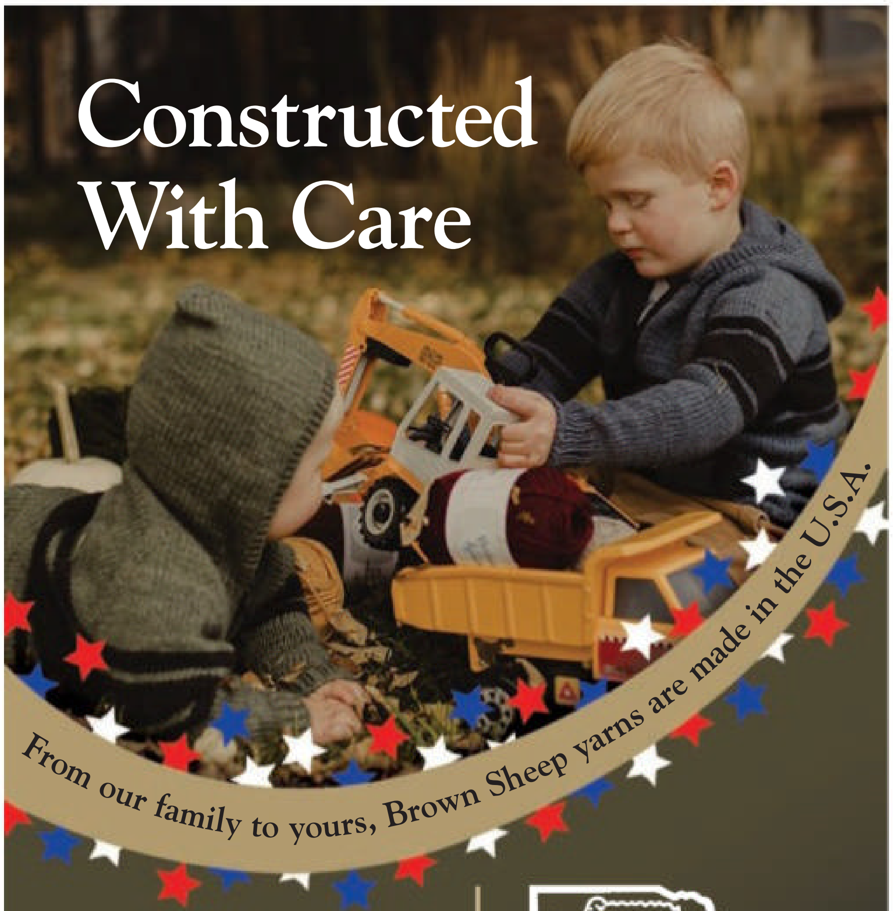
8 Wet-finish by machine washing in cold water on a delicate setting or wash by hand. (Malynda recommends testing your machine first to see if it can wash without felting the wool. Her top-loader has no central agitator and does a great job on delicate wools, but machines vary.) Line-dry. Press while still slightly damp and allow to dry.

RESOURCES

Moore, Jennifer. *Doubleweave*. Rev. ed. Blue Ash, OH: Interweave, 2018.

van der Hoogt, Madelyn. *The Best of Weaver's: The Magic of Double Weave* Sioux Falls, SD: XRX, 2015.

A mother of nine, **MALYNDA ALLEN** *enjoys weaving, spinning, and sewing. She loves the warmth of cozy wool blankets.*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Fantasy Twill

NANCY PECK

STRUCTURE
Twill.

EQUIPMENT
Rigid-heddle loom, 8" weaving width; two 12.5-dent heddles; 2 pick-up sticks; strong, smooth yarn to be used for making string heddles, 12 yd; painter's tape; heddle rod; 2 shuttles.

Note: Don't have 12.5-dent heddles? This scarf could also be woven using 12-dent heddles with a width in the heddle of 8 4⁄12".

YARNS
Warp: Perth (80% superwash wool/20% nylon; 437 yd/3.5 oz; Queensland Collection), #107 Tasmanian Bay, 134 yd. Heritage (75% superwash wool/25% nylon; 437 yd/3.5 oz; Cascade Yarns), #5706 Grape Juice, 134 yd.
Weft: Perth, #107 Tasmanian Bay, 108 yd. Heritage, #5605 Plum, 108 yd.

WARP LENGTH
100 ends 96" long (allows 7" for take-up, 19" for loom waste; loom waste includes fringe).

SETTS
Warp: 12.5 epi.
Weft: 12 ppi.

DIMENSIONS
Width in the heddle: 8".
Woven length: (measured under tension on the loom) 70".
Finished size: (after wet-finishing) 6¼" × 64" plus 3½" fringe.

I love working with wool yarns, especially superwash wool that is often blended with nylon. Superwash refers to a wool treated with a descaling process that allows it to be washed in a machine and come out pretty much the same as when you put it in. Because you don't have to worry about the usual wool shrinkage, superwash wool items are easy to care for. The addition of nylon helps the yarn hold its shape without stretching or shrinking and enhances durability and water-wicking properties. The superwash process also makes the yarn less scratchy and softer.

My project is threaded in an advancing twill and woven with a twill sequence. The alternating colors in both warp and weft result in an interesting "twillish" effect, enhanced by using a variegated yarn alternating with a solid yarn.

In my rigid-heddle weaving pursuits, I've discovered that it's possible to weave many four-shaft patterns with two heddles, a pick-up stick, and a heddle rod. Think of the front heddle as shaft 1, the back heddle as shaft 3, the pick-up stick as shaft 2, and the heddle rod as shaft 4.

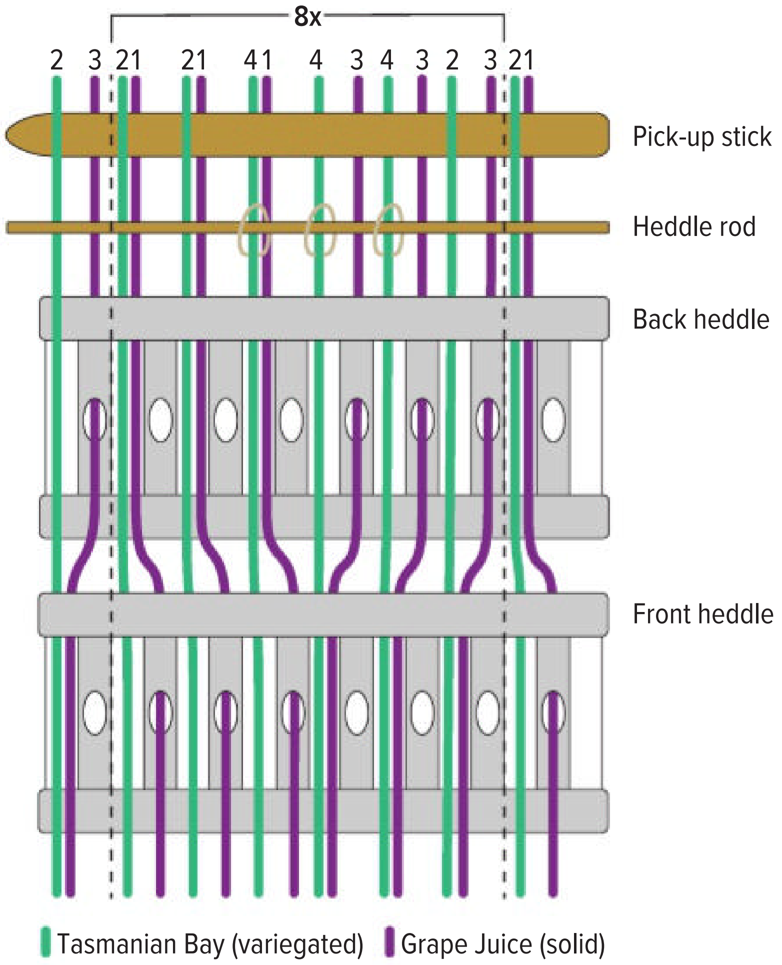
Weaving with two heddles
To clear the shed with this setup, it can be helpful to jiggle the heddles or lift one heddle at a time.

1 Wind a warp of 100 ends 96" long, alternating the two warp yarns. Centering for a weaving width of 8", warp the loom using the back heddle only, with 1 Grape Juice and 1 Tasmanian Bay end per slot. Wind on to the back beam.

a **Thread back heddle.** Refer to the heddle threading diagram in Figure 1. Working from the front of the loom, thread the back heddle right to left. Skip the ends in the first slot, *move 1 Grape Juice end from the next slot to the hole to the right, leaving 1 Tasmanian Bay end in the slot, 3 times. Skip the next 3 slots. Repeat from * across row. End by moving 1 Grape Juice end to a hole. ***Note:*** Only Grape Juice ends are threaded in holes.

b **Thread front heddle.** Place the second heddle in front of the already-threaded back heddle lining up slots and holes. Working right to left, for back slots with 2 warp ends, thread the Grape Juice end on the right through the front hole to the right. Thread the remaining Tasmanian Bay end through the front slot. The front heddle will be threaded 1 hole with Grape Juice, 1 slot with Tasmanian Bay, *3 slots with both Grape Juice and Tasmanian Bay, 3 holes with Grape Juice, and 3 slots with Tasmanian Bay.

1. 2-HEDDLE THREADING



WEAVING SEQUENCE

1. Front heddle up + pick-up stick, Tasmanian Bay.
2. Back heddle up + pick-up stick, Plum.
3. Back heddle up + heddle rod, Tasmanian Bay.
4. Back heddle up + pick-up stick, Plum.
5. Back heddle up + heddle rod, Tasmanian Bay.
6. Front heddle up + heddle rod, Plum.
7. Back heddle up + heddle rod, Tasmanian Bay.
8. Front heddle up + heddle rod, Plum.
9. Front heddle up + pick-up stick, Tasmanian Bay.
10. Front heddle up + heddle rod, Plum.
11. Front heddle up + pick-up stick, Tasmanian Bay.
12. Back heddle up + pick-up stick, Plum.

UP + PICK-UP STICK

Put the heddle in the up position. Bring the pick-up stick close to the heddle, keeping the stick flat in the warp.

UP + HEDDLE ROD

Put the heddle in the up position. Lift the heddle rod.

Repeat from * across the row. End with 1 slot with both Grape Juice and Tasmanian Bay. ***Note:*** Only Grape Juice ends are threaded in holes.

c **Set up pick-up stick.** With both heddles down, pick up the slot (Tasmanian Bay) ends behind the heddle. Working right to left, pick up 2 up, [3 down, 3 up] 8 times. Push the pick-up stick to the back of loom when not in use.

d **Make string heddles.** Cut twenty four 18"-long pieces of strong, smooth yarn. Using a rigid heddle as a template, tie lengths of cotton securely into a loop. Trim ends to about ⅜".

e **Set up heddle rod.** With both heddles down, pick up the slot (Tasmanian Bay) ends behind the heddle and in front of the pick-up stick. Working right to left, pick up 2 down, [3 up, 3 down] 8 times. ***Note:*** This is opposite the first pick-up stick. Place these picked-up ends on string heddles and place the heddles on the heddle rod. Secure string heddles on the heddle rod with painter's tape.

2 Wind shuttles with each of the weft colors. Allowing 5" for fringe and leaving a weft tail about 5 times the width of the warp for hemstitching, spread the warp by weaving 4 picks of plain weave with Plum (both heddles up, both heddles down) without beating between picks. Then beat and place weft.

3 Weave for about 1" following the weaving sequence and then use the weft tail to hemstitch in groups of 4 ends.

4 Continue weaving for about 70" or until you can no longer get a shed. End with a pick of Tasmanian Bay and hemstitch as you did at the beginning with Tasmanian Bay.

5 Remove the scarf from the loom and trim the fringe to 5" or desired length. If you choose, prepare a twisted fringe using groups of 4 ends.

6 Wet-finish in warm water, roll the scarf in a towel, and lay flat or hang to dry. Lightly steam-press.

RESOURCES

van der Hoogt, Madelyn. "Deflected Doubleweave." Workshop notes. 1999.

NANCY PECK*'s weaving emphasis is on fashion and home fabrics. She has worked and taught extensively on rigid-heddle and multi-shaft, computer-aided looms.*

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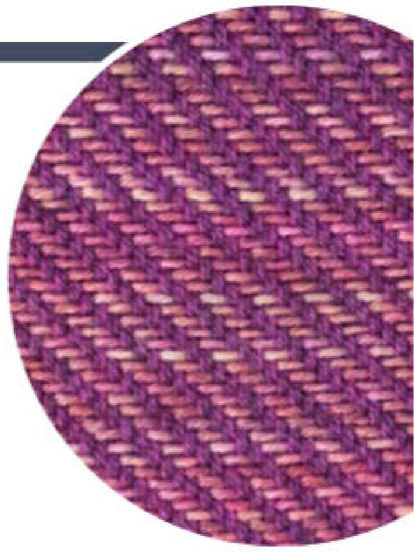


Strawberry Tea Scarves

MELISSA SCHUBERT

STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 12" weaving width; 12-dent reed; 1 shuttle.

YARNS
Warp: 2/8 cottolin (60% organic cotton/40% linen; 3,360 yd/lb; Maurice Brassard), #C5214 Magenta and #C5153 Mauve, 700 yd each.
Weft: Mohair Silk Sock (50% superwash merino/15% mohair/15% silk/20% nylon; 437 yd/3.5 oz; SweetGeorgia Yarns), SGY-9200-STR Strawberry Tea, 604 yd (2 skeins).

OTHER SUPPLIES
Cardstock or cardboard cut into 1" strips (optional); no-rinse detergent.

WARP LENGTH
140 doubled ends (280 threads total) 5 yd long (allows 4" for take-up, 36" for loom waste; loom waste includes fringe).

SETTS
Warp: 12 epi (1/dent in a 12-dent reed).
Weft: 12 ppi.

DIMENSIONS
Width in the reed: $11\frac{8}{12}$".
Woven length: (measured under tension on the loom) 70" per scarf plus 12" interstitial fringe.
Finished size: (after wet-finishing) two scarves, 10¼" × 64" plus 4" fringe.

Superwash merino is a gateway wool. It is soft and washable, and it comes in a stunning array of hand-dyed colors. I grew up believing wool was itchy, hard to care for, and something to be avoided. When I started knitting, I began hearing about all the benefits of wool. Gorgeous, soft yarns made it easy to get on board. When I started wearing wool, I was amazed by how warm I stayed all winter. If you are a wool skeptic or you are hoping to bring someone over to the wool side, superwash merino will be your friend.

Many hand-dyed superwash yarns are made for knitting and can pose some challenges when used for weaving. One solution I have found is to combine a cottolin warp with a superwash weft. For these scarves, two different-colored strands of cottolin create a marled base and an attractive two-tone fringe. This pattern is highly customizable and will work with a broad range of sock yarns. The warp is long enough for two scarves, each one using about one skein of yarn for the weft. So dive into your knitting stash or pop into your local yarn store and introduce some beautiful sock yarn to your loom!

Weaving twill without floating selvedges

You can weave 2/2 straight twill without using floating selvedges if one selvedge end is threaded through a heddle on an even shaft and the other selvedge end is on an odd shaft. For this 4-shaft twill, begin weaving on treadle 1 by throwing your shuttle from left to right. This will work out for this draft as written, but for other projects, if you find that the weft isn't catching the selvedges, try starting from the opposite direction.

1 Holding the two colors of cottolin together, wind a warp of 140 doubled ends 5 yd long. Following the treadling for the scarves eliminates the need for floating selvedges, but if you would like to use them, wind 2 additional doubled ends of cottolin and set them aside. Warp the loom using your preferred method in a straight draw following the draft in Figure 1. Centering for a weaving width of $11\frac{8}{12}$", sley 1 doubled end/dent in a 12-dent reed. If using floating selvedges, sley them through empty dents on each side of the warp and weight them over the back beam.

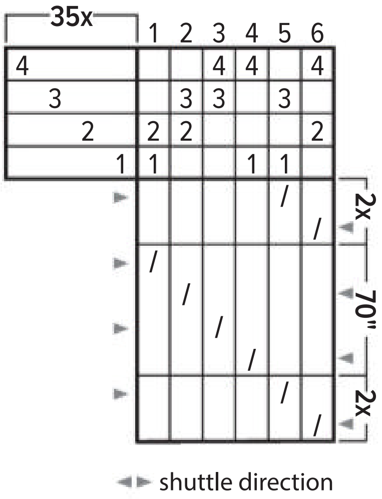
2 Wind a bobbin with the weft yarn. Leaving at least 6" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 1 yd long for hemstitching, weave 4 picks of plain weave, then begin treadling following the draft, Figure 1. Note the shuttle direction in the draft. Use the tail to hemstitch in groups of 4 warp ends.

HEDDLE COUNT

Shaft 4	35
Shaft 3	35
Shaft 2	35
Shaft 1	35
Total	**140**

1. DRAFT



4 Continue weaving for about 70". End with 4 picks of plain weave and hemstitch as you did at the beginning.

5 Advance the warp leaving at least 12" unwoven warp for fringe between the scarves. Insert 1" strips of cardstock or cardboard on alternating sheds for stability. Repeat steps 3 and 4 for the second scarf.

6 Leaving at least 6" for fringe, cut the fabric from the loom. Cut between the two scarves, leaving at least 6" for fringe for each scarf. Trim fringe to 6". Prepare a twisted fringe using one hemstitched group in each fringe.

7 Wet-finish by hand in warm water with a no-rinse detergent. Gently agitate and let soak for 15 minutes. Roll in a towel to remove excess moisture and hang or lay flat to dry.

MELISSA SCHUBERT *is a new but enthusiastic weaver. She enjoys both the natural and surprising intersections of dyeing, spinning, knitting, weaving, and sewing.*

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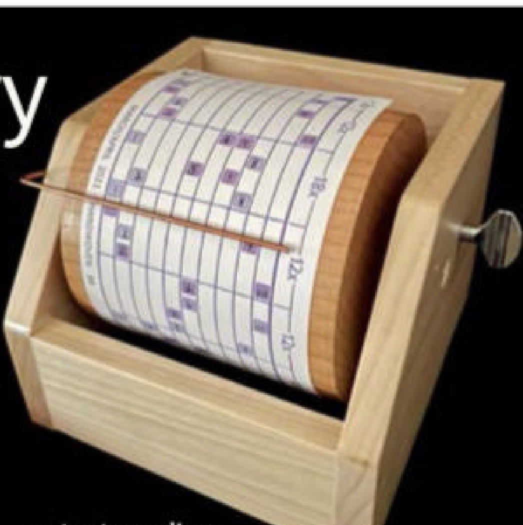

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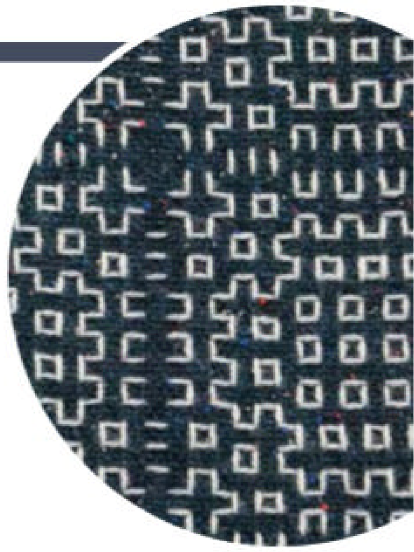


Sashiko-Ori Throw

BETH ROSS JOHNSON

STRUCTURE
Sashiko-ori (plain weave with supplemental warp and weft).

EQUIPMENT
6-shaft loom, 49" weaving width; 8-dent reed; 2 shuttles.

YARNS
Warp: Bartlettyarns Maine Wool, worsted weight (100% wool; 800 yd/lb; 200 yd/4 oz; Halcyon Yarn), #2160 Peacock, 1,176 yd. DROPS Alpaca (100% alpaca; 182 yd/50 g; Garnstudio), #501 Light Grey, 246 yd.
Weft: Bartlettyarns Maine Wool, worsted weight, #2160 Peacock, 785 yd. DROPS Alpaca, #501 Light Grey, 168 yd.
Crochet edges: DROPS Alpaca, #501 Light Grey, about 25 yd.

OTHER SUPPLIES
Crochet hook, size G-6 (4 mm).

WARP LENGTH
Ground warp: 392 ends 3 yd long (allows 7" for take-up, 33" for loom waste; loom waste includes fringe).
Supplemental warp: 82 ends 3 yd long.

SETTS
Warp: 8 epi (1/dent in an 8-dent reed) for ground warp.
Weft: 8 ppi for ground weft.

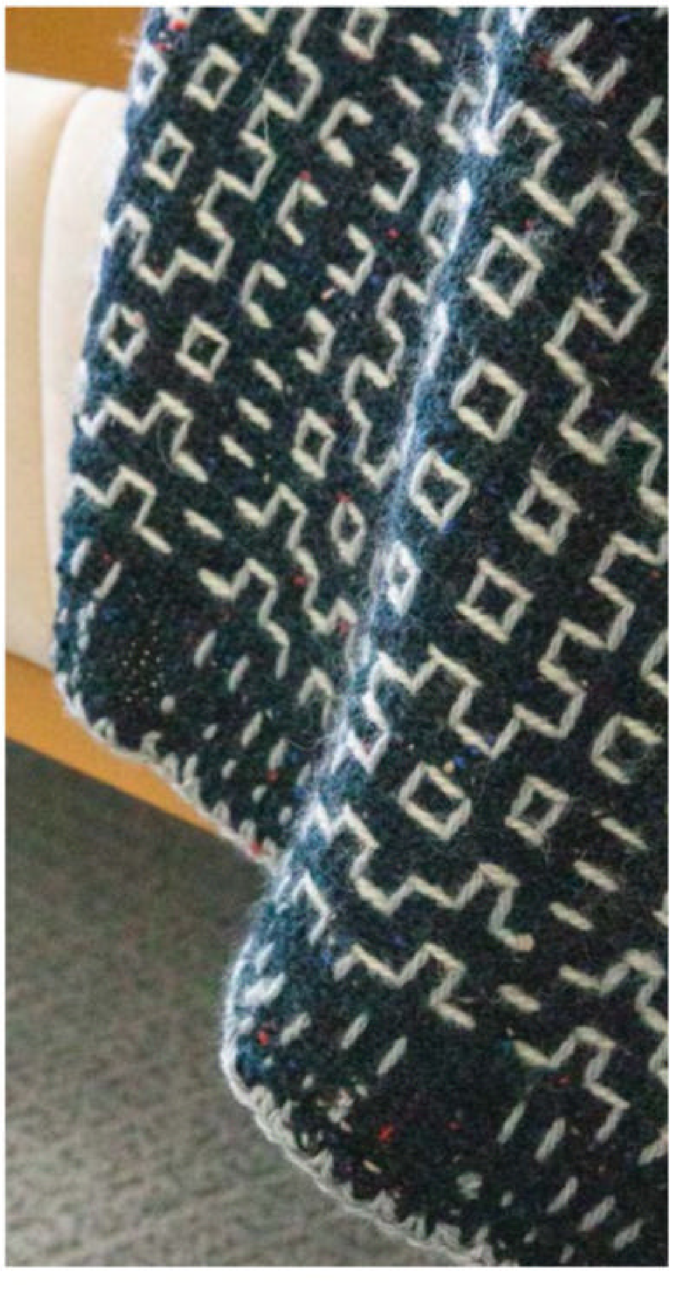
DIMENSIONS
Width in the reed: 49".
Woven length: (measured under tension on the loom) 68".
Finished size: (after wet-finishing) 45" × 56" plus 3" fringe.

Sashiko is a general term that refers to several styles of Japanese stitching methods used in folk traditions to patch, repair, decorate, and reinforce articles of clothing and other textiles. Sashiko-ori (sashiko weaving) refers to woven textiles that resemble any of these methods. This project emulates the hitomezashi style of stitching, which consists of straight lines of a running stitch that intersect to make patterns. The style is quite conducive to weaving using a supplementary warp and weft structure, and basic patterns have been explored by a number of weavers. Expanding the size and complexity of the patterns is something that is a little harder to do.

1 Wind a ground warp of 392 ends 3 yd long of the Peacock wool and a supplementary warp of 82 ends 3 yd long of Light Grey alpaca. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 49", first sley 1 Peacock ground end per dent in an 8-dent reed, then sley each of the Light Grey supplementary pattern ends in the same dent with an adjacent ground end.

2 Wind bobbins with each of the weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

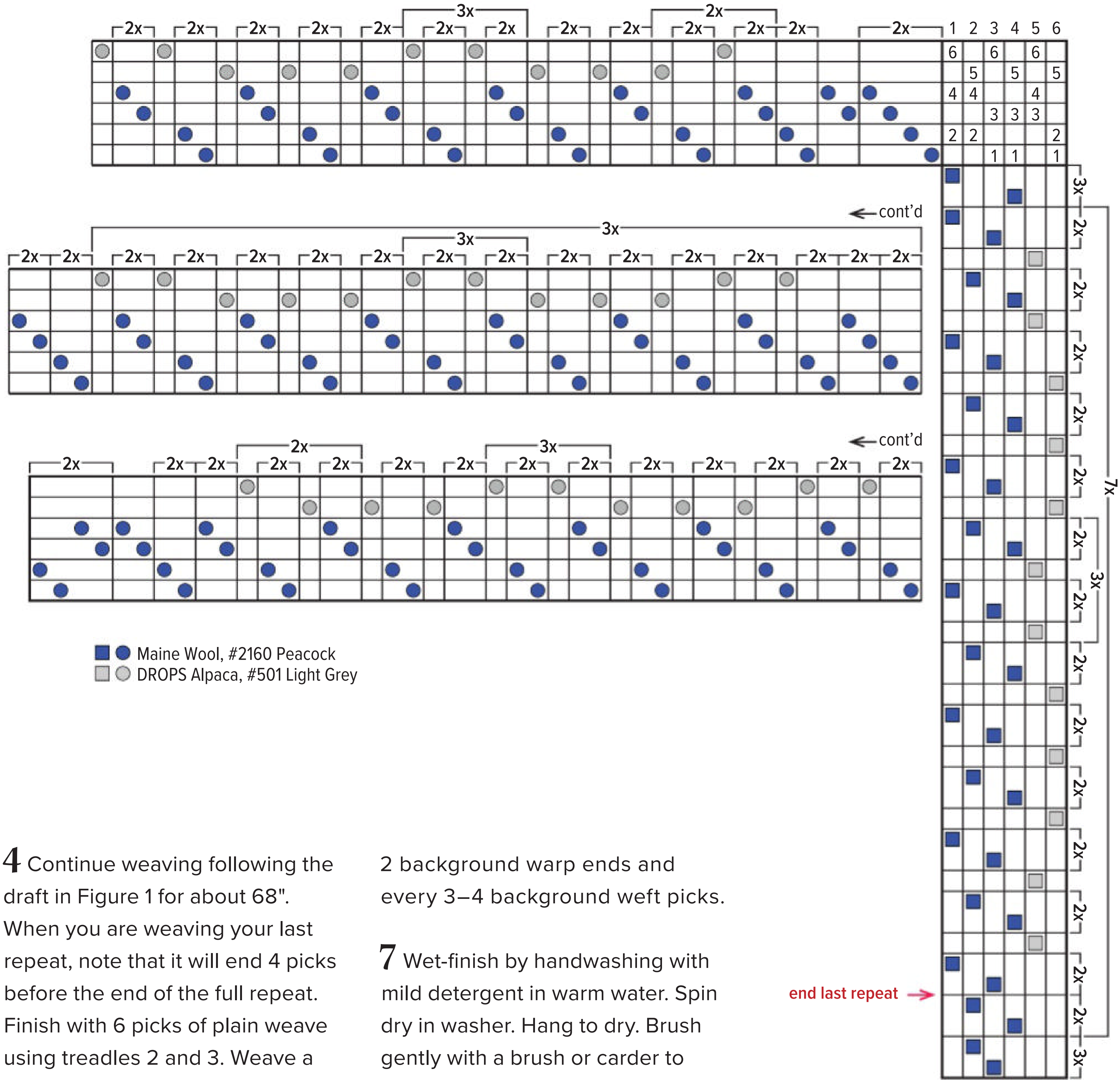
3 With Peacock, weave 6 picks of plain weave using treadles 1 and 4, then begin the pattern treadling.



Weaving tips

- Supplementary warp and weft structures are essentially two structures superimposed on top of one another. It can be helpful to think of the two patterns separately. In this pattern, the ground warp is threaded in two alternating blocks, 1,2,1,2 and 3,4,3,4, with the supplementary pattern ends on shafts 5 or 6 between each block.
- Warp sett (ends per inch) is determined by the background threads.
- You can wind the warp with 4 background ends and 1 pattern end, or wind them as two separate warps.
- Sometimes supplementary warps need to be on a separate warp beam or weighted because there is more take-up on one of the structures. Doing so is not necessary in this project because the warp is short and wool is forgiving.
- As you treadle, think of “using blocks” and just follow the draft for the pattern threads, alternating the blocks for the background threads.
- Use two of your largest boat or end-delivery shuttles that will accommodate a heavier yarn.
- Don’t worry about the selvedges because the edge will be crocheted. There is a half-inch skip between each pattern weft. A floating selvedge will not help in this case.

1. DRAFT



■ ● Maine Wool, #2160 Peacock

☐ ○ DROPS Alpaca, #501 Light Grey

4 Continue weaving following the draft in Figure 1 for about 68". When you are weaving your last repeat, note that it will end 4 picks before the end of the full repeat. Finish with 6 picks of plain weave using treadles 2 and 3. Weave a few picks of scrap yarn to protect the weft.

5 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8".

6 Use an overhand knot to tie fringe in groups of 6 ends. Using Light Grey alpaca and a size G-6 crochet hook, loosely single crochet along the selvedges around 2 background warp ends and every 3–4 background weft picks.

7 Wet-finish by handwashing with mild detergent in warm water. Spin dry in washer. Hang to dry. Brush gently with a brush or carder to raise the nap. Trim fringe to desired length.

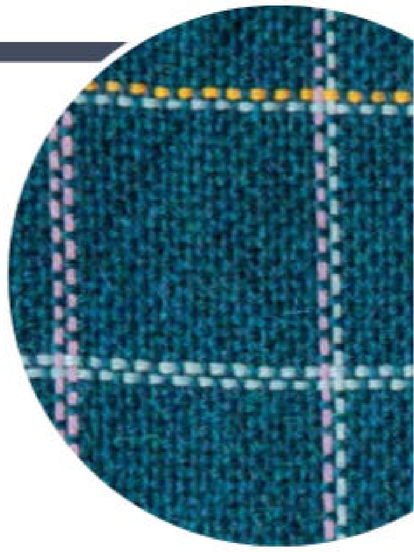
RESOURCES

Hitomezashi Sashiko Pattern Generator, forresto.com/sashiko.

BETH ROSS JOHNSON *has had two extensive stays in Japan to study folk textiles. She weaves, researches, and teaches from her studio in Black Mountain, North Carolina.*

HEDDLE COUNT

Shaft 6	50
Shaft 5	32
Shaft 4	98
Shaft 3	98
Shaft 2	98
Shaft 1	98
Total	**474**



Windowpane Wrap

CHRISTINE JABLONSKI

STRUCTURE
Plain weave.

EQUIPMENT
Rigid-heddle or 2-shaft loom, 27" weaving width; 10-dent heddle or reed; 4 shuttles.

Note: The wrap can be woven on a multi-shaft loom threaded and treadled for plain weave. Add additional yardage to the warp for loom waste if weaving on a 2-shaft or multi-shaft loom.

YARNS
Warp: 3/10 Alpaca (1,700 yd/lb; Gist Yarn), Peacock, 660 yd; Array (100% wool; 3,360 yd/lb; Gist Yarn), Marigold-2, 55 yd; Sapphire-4 and Eggplant-3, 44 yd each.
Weft: 3/10 Alpaca, Peacock, 528 yd; Array, Marigold-2, 36 yd; Sapphire-4 and Eggplant-3, 33 yd each.

WARP LENGTH
266 working ends (292 threads total) 99" (2¾ yd) long (allows 3" for take-up, 26" for loom waste; loom waste includes fringe).

SETTS
Warp: 10 epi.
Weft: 10 ppi.

DIMENSIONS
Width in the heddle or reed: $26\frac{6}{10}$".
Woven length: (measured under tension on the loom) 70".
Finished size: (after wet-finishing) 25" × 68" plus 4" fringe.

Whenever I am looking even mildly unoccupied, my husband suggests that I weave him a wrap. Living in and working from a historic (read drafty) New England farmhouse requires layers. He's got a wonderfully innate sense of style, embraces my color choices, and can totally pull off a voluminous accessory, so collaborating with him on a project like this can be a joy. He had just retired my favorite of his windowpane-check shirts to the rag pile, so replicating that motif was an easy choice . . . but then we had to pick the fiber. While he doesn't have a wool allergy, he is super sensitive about what touches his skin. I cannot tally up the number of alpaca cones I've paraded in front of him, only to hear, "It's itchy." (Insert eyeroll and commence bickering about the wrap being worn over a shirt so it won't touch his skin, while he asserts it might possibly graze his neck.) Eventually we settled on Gist's 3/10 Alpaca. It proved acceptably itch-free, but as it comes in large put-ups, acquiring enough colors for a windowpane pattern would be heart-stoppingly expensive. I experimented with Gist's Array wool for the accent colors. Array is not next-to-your-skin soft on its own, but using it sparingly and in concert with the alpaca thwarts potential itch complaints. Off the loom and wet-finished, this wrap is a wonderful marriage of color, pattern, and fiber.

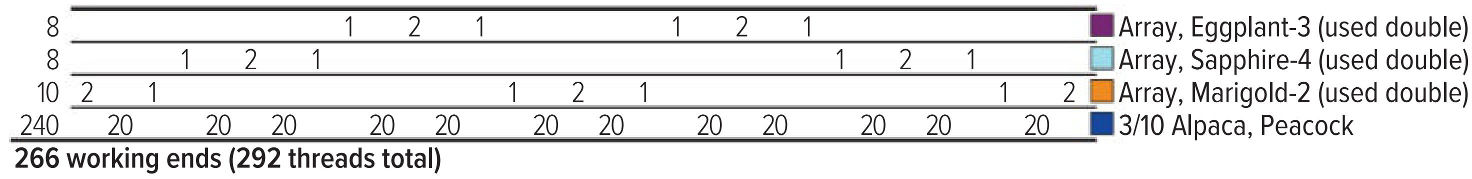
1 Set up your loom for direct warping a length of 99" (2¾ yd) or wind a warp of 266 working ends (292 threads total) 99" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of $26\frac{6}{10}$". Sley 1 end of 3/10 alpaca or 2 threads of Array in each hole and slot or each dent in the reed if you are using a 2-shaft loom.

Notes on using different yarn sizes
Using yarns of different sizes and texture, like Christine did in this wrap, can add subtle visual and tactile interest to a cloth.

2 Wind a shuttle with Peacock alpaca. Wind shuttles with each of the Array wefts used double. Allowing 6" for fringe, spread the warp with scrap yarn.

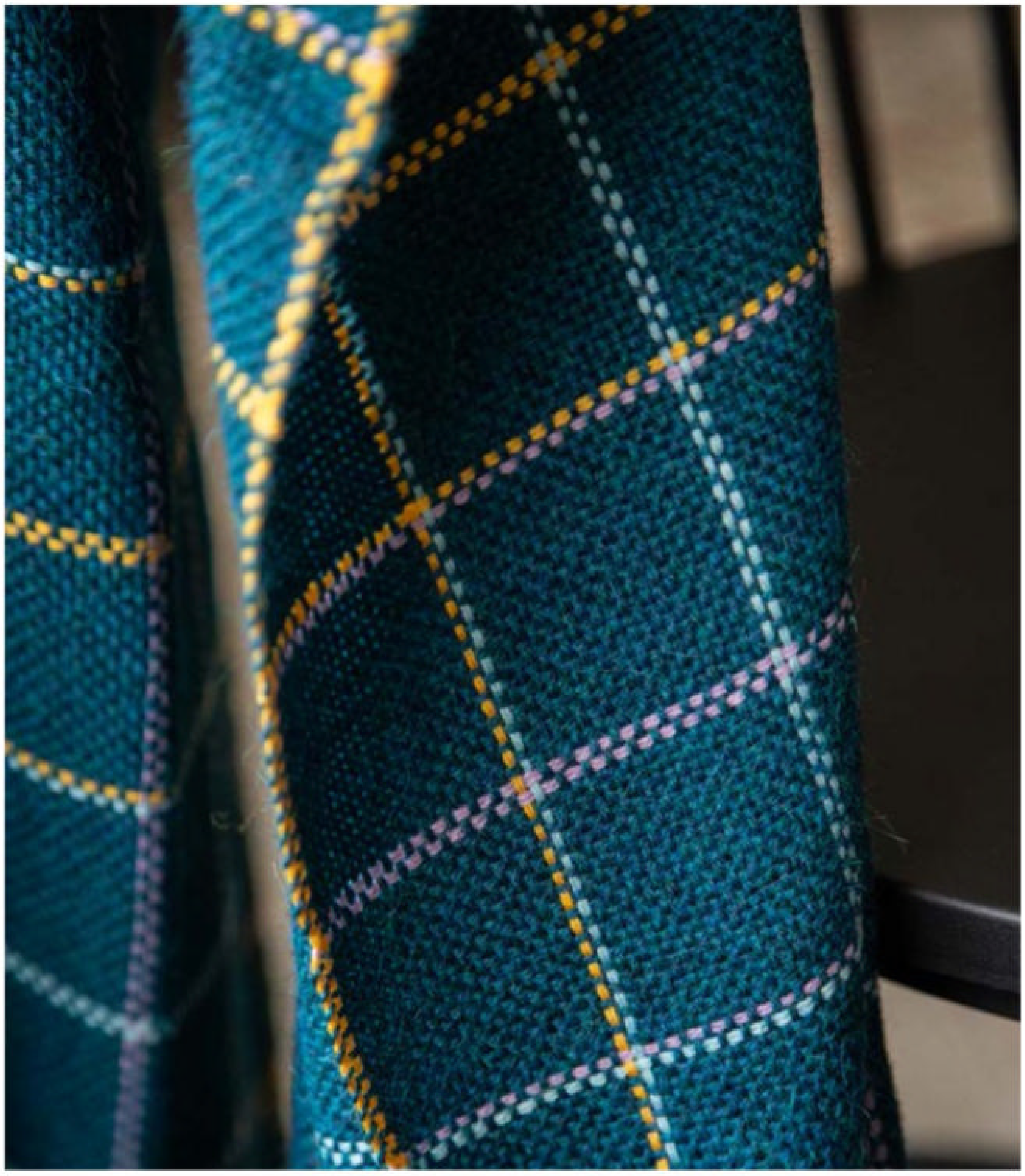
3 Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks in Peacock. Use the long tail to hemstitch in bundles of 4 working ends and 2 groups of 5. Weave plain weave following the weft color order in Figure 2. At 10 ppi, the wrap should measure about 70" under tension on the loom. If your beat is different, be sure to end with a block of 20 picks of Peacock so that the wrap's ends match. Finish with 2 picks of Peacock and hemstitch as you did at the beginning.

1. WARP COLOR ORDER

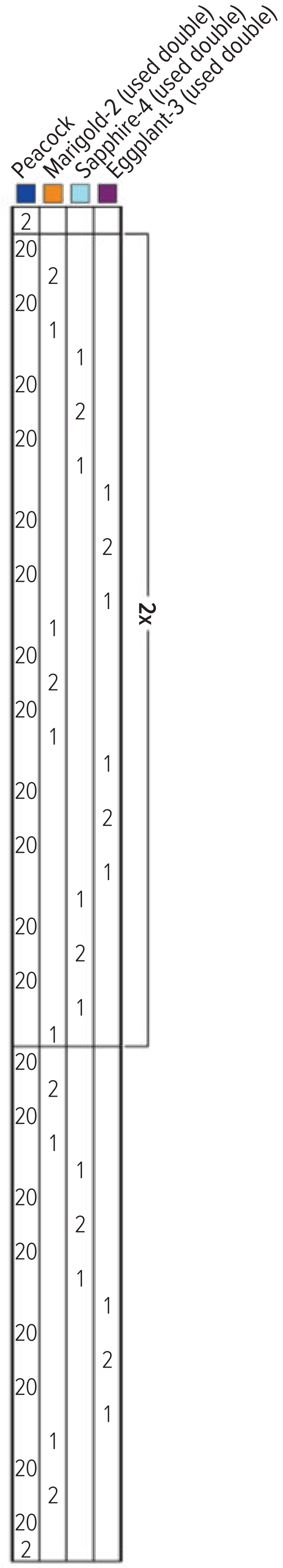


8									1		2		1					1		2		1										🟪 Array, Eggplant-3 (used double)
8				1		2		1															1		2		1					🟦 Array, Sapphire-4 (used double)
10	2		1											1		2		1											1		2	🟧 Array, Marigold-2 (used double)
240		20			20		20			20		20			20		20			20		20			20		20			20		🟦 3/10 Alpaca, Peacock

266 working ends (292 threads total)



2. WEFT COLOR ORDER



Peacock 🟦	Marigold-2 (used double) 🟧	Sapphire-4 (used double) 🟦	Eggplant-3 (used double) 🟪	
2				
20				2x
	2			
20				
	1			
		1		
20				
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	2			
20				
2				

4 Remove the fabric from the loom, leaving 6" of unwoven warp at each end for fringe. Prepare a twisted fringe using 2 groups of hemstitched warp ends in each fringe for a total of 33 fringe bundles on each end.

5 Wet-finish by handwashing in cold water with mild detergent. Roll in a towel to squeeze out excess moisture and lay flat to dry. Press with a warm iron. Trim ends of fringe.

CHRISTINE JABLONSKI *is the director of channel development and customer experience at Gist Yarn. She is on Etsy and Instagram as SoulSpaceArt and writes about weaving and life on Substack in her monthly column,* SoulSpace Notes.

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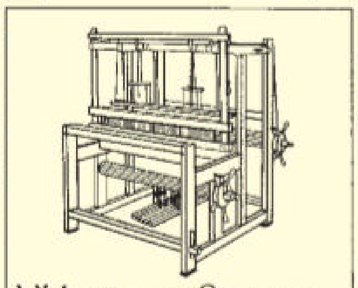

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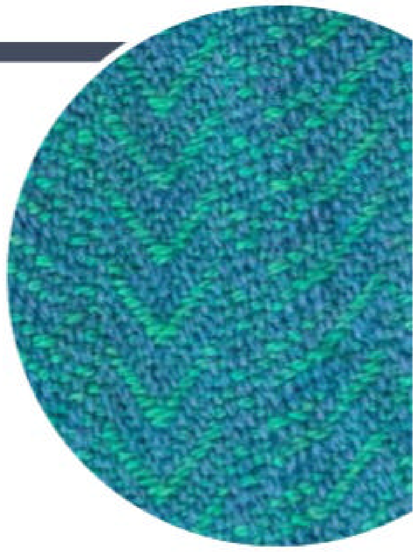


Touch of Twill

JANE SHEETZ

STRUCTURE
Twill.

EQUIPMENT
8-shaft loom, 32" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp: Superfine Merino (100% merino wool; 5,040 yd/lb; Jagger Spun), Williamsburg Blue, 2,191 yd.
Weft: Superfine Merino, Emerald, 1,543 yd.

OTHER SUPPLIES
312 6/0 glass beads in Clear AB or color of your choice, optional.

WARP LENGTH
626 ends 3½ yd long (includes floating selvedges; allows 10" for take-up, 36" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 20 ppi.

DIMENSIONS
Width in the reed: 31⁴⁄₁₀".
Woven length: (measured under tension on the loom) 80".
Finished size: (after wet-finishing) 25" × 68" plus 2½" fringe.

In 2014, I discovered the group Ravelry Worldwide Shawl Exchange. Intrigued, I took a closer look, and soon I was hooked. I have now participated in eight rounds of the exchange with many more to come. The shawls exchanged are typically knitted or crocheted, but before the round began in January 2022, I saw a post in the group chat that mentioned how great a woven shawl would be. I let the exchange coordinator know that I would love to weave a shawl.

When partners were announced, I was thrilled to see a woven shawl would be welcomed by my partner. Knowing they lived in the northeastern United States, I used wool for a warm shawl, but because I didn't want a heavy, thick, stiff shawl which can result from tightly woven and felted wool, I chose a thin merino and wet-finished it carefully.

Once the loom was dressed and ready for weaving, I had an important lesson to learn. Most of my weaving to that point had been kitchen towels, rugs, and other items that required a firm beat. This project required a single, very light touch with the beater to achieve the 20 picks per inch I wanted for a light fabric with a lot of drape.

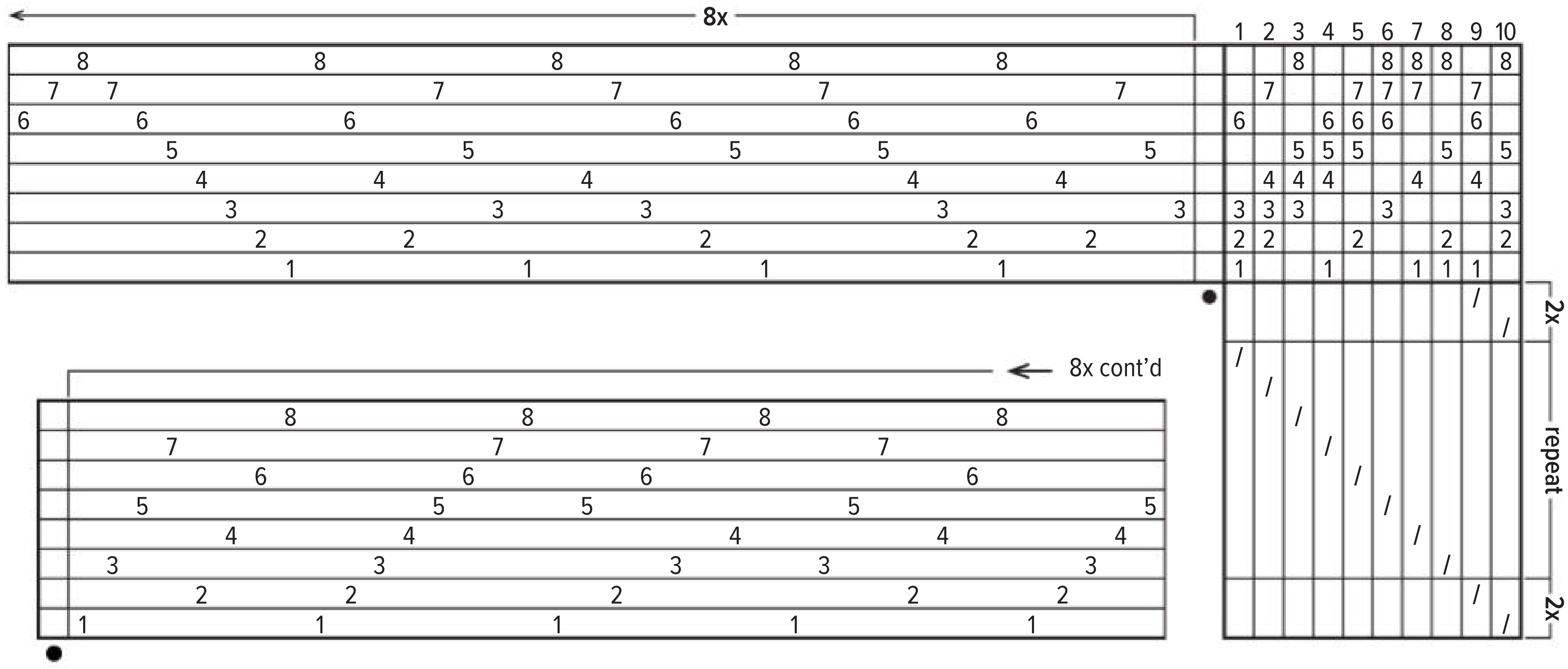
When the shawl came off the loom, I knew I had achieved my goals and had woven a shawl that was elegant, soft, and warm to send to my exchange partner. I find great satisfaction in a finished project that turns out exactly as I planned.

1 Wind a warp of 624 ends 3½ yd long with Williamsburg Blue. Wind 2 additional ends to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 31⁴⁄₁₀", sley 2 per dent in a 10-dent reed. Sley the floating

Notes on treadling

This treadling is one of several options for this threading in *A Weaver's Book of 8-Shaft Patterns*, see Resources. Put on a longer warp and sample to find the one you like best.

1. DRAFT



● floating selvedge

HEDDLE COUNT

Shaft 8	72
Shaft 7	80
Shaft 6	80
Shaft 5	80
Shaft 4	80
Shaft 3	80
Shaft 2	80
Shaft 1	72
Total	**624**

selvedges through empty dents on each side of the warp and weight them over the back beam.

2 Wind a bobbin with Emerald. Leaving at least 8" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 3½ yd long for hemstitching, weave 4 picks of pseudo–plain weave using treadles 9 and 10, then begin the pattern treadling following the draft in Figure 1. Use the tail to hemstitch in groups of 4 warp ends except for the first and last groups, which will be groups of 5 to include the floating selvedges. Beads can be added either in the hemstitching or after the shawl is off the loom. If added during hemstitching, slide beads down the needle, threading one on each stitch, and position where desired as you tighten the stitch.

4 Continue weaving following the draft for 80". End with 4 picks of pseudo–plain weave and hemstitch as you did at the beginning.

5 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. If adding beads after the shawl is off the loom, slide a bead up each hemstitched group of 4 ends. Tie an overhand knot in the group to hold the bead in place. Trim the fringe ends to 2½" or longer if desired.

6 Wet-finish in warm water by gently agitating by hand and then leave the scarf to soak for 20 minutes. Block to final measurements and dry.

RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Fort Collins, CO: Interweave, 1991, 228, #727.

JANE SHEETZ *lives in Rexburg, Idaho, where she weaves, knits, and sews to avoid having to clean and cook. It doesn't usually work that way, though.*

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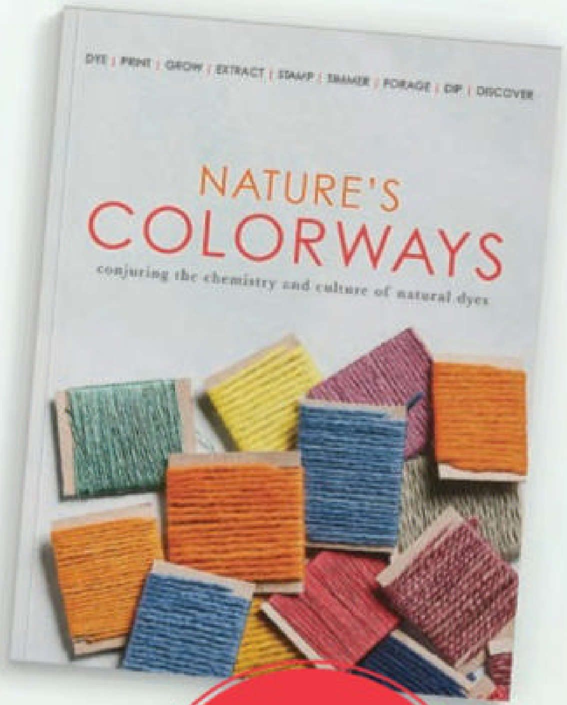
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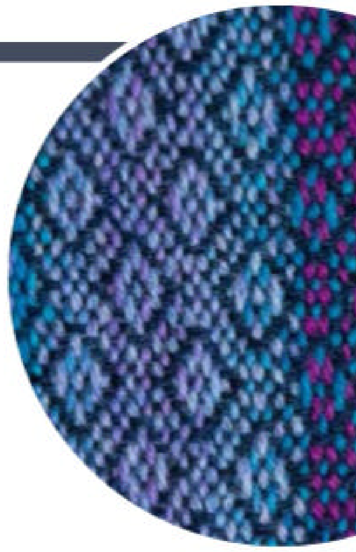


Blueberry Fields Forever

LINDA WILLIAMS

STRUCTURE
Twill and plain weave.

EQUIPMENT
8-shaft loom, 23" weaving width; 8-dent reed; 1 shuttle; 2 bobbins.

YARNS
Warp: Dream Colour (100% wool; 437 yd/3.5 oz; Hobbii), #21 Provence, 840 yd. 3/8 Heather (100% wool; 166 yd/50 g; Jagger Spun), Periwinkle, 330 yd. Shetland (100% wool; 1,800 yd/lb; Harrisville), Cornflower, 150 yd; Azure, 320 yd; Magenta, 120 yd. ***Weft:*** Shetland, Azure, 298 yd; Midnight Blue, 670 yd.

OTHER SUPPLIES
New Look vest pattern #6397, view D. ***Note:*** This pattern has been discontinued. Burda Style 05/20 Cardigan 128 is a similar pattern when made without the tie band.

WARP LENGTH
352 ends 5 yd long (includes floating selvedges; allows 10" for take-up, 27" for loom waste).

SETTS
Warp: 16 epi (2/dent in an 8-dent reed).
Weft: 10 ppi.

DIMENSIONS
Width in the reed: 22⅛".
Woven length: (measured under tension on the loom) plain weave: 44"; twill: 99".
Finished fabric size: (after wet-finishing) plain weave: 20½" × 41"; twill: 20½" × 92".

When I was very young (a very long time ago!), I would go with my mother to my grandmother's farm to pick blueberries in the huge blueberry pasture. My mother would gather many quarts while I might half-fill a coffee can, the other half disappearing in my mouth. The variations of colors in the berries fascinated me—shades of blues, purples, magenta, and lilac. When I discovered the Hobbii Dream Colour self-striping yarn in these same colors, I knew I had to create a piece reminiscent of my blueberry pasture. I supplemented the color-changing yarn with wools from my stash by winding it alternately in random-width stripes with whatever stash yarn seemed appropriate; I had no real plan. The resulting stripes were a pleasant and lovely surprise. As an added benefit, I used up bits and pieces of leftovers!

1 Check your pattern before starting to determine how much yardage you need. Allow for shrinkage during wet-finishing of about 10% in width and length. Adjust the warp length if needed and adjust the threading width by adding or removing repeats. One repeat of 14 ends represents slightly less than 1 inch in width. Depending on the pattern you use and the width of your loom, you may need to seam the back panels as Linda did.

2 Wind a warp of 350 ends 5 yd long following the warp color order, Figure 1. Wind 2 additional ends of Azure to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 22⅛", sley 2 per dent in an 8-dent reed. Sley

Notes on fabric for garments

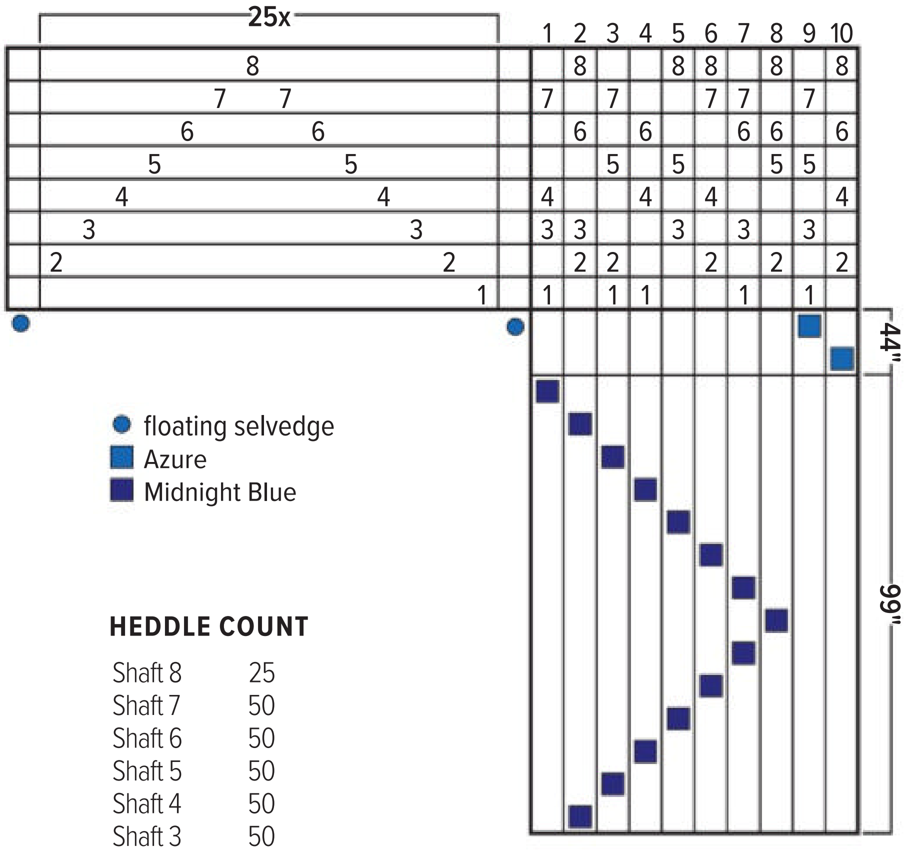
Short floats of no more than 3 threads in this point twill combined with wool create a stable fabric appropriate for sewing into a garment.

1. WARP COLOR ORDER

	16x		8x		16x		16x		26x		14x		16x		16x		24x		16x			
30						1						1										🟦 Cornflower
24				1												1						🟪 Magenta
66		1								1								1				🟪 Periwinkle
168	1		1		1		1		1		1		1		1		1		1			🟦 Provence
62								1						1						1	14	🟦 Azure

350 ends total

2. DRAFT



HEDDLE COUNT

Shaft 8	25
Shaft 7	50
Shaft 6	50
Shaft 5	50
Shaft 4	50
Shaft 3	50
Shaft 2	50
Shaft 1	25
Total	**350**

the floating selvedges through empty dents on each side of the warp and weight them over the back beam.

3 Wind a bobbin with the Azure. Spread the warp with scrap yarn.

4 Using Azure, weave about 44" of plain weave. Switch to Midnight Blue weft and continue weaving following the pattern draft in Figure 2 for the remainder of the warp, about 99".

5 Remove the fabric from the loom and secure the ends with zigzag stitching or two rows of straight stitch.

6 Wet-finish by machine washing in warm water on the gentle cycle. Line-dry. Press.

7 Follow the pattern directions to complete the vest. Linda modified the finishing by binding all the raw edges and handstitching the hems in place. She used the plain-weave portions of her fabric for the front panels and collar.

RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns.* Loveland, CO: Interweave, 1991, 28, #94p.

LINDA WILLIAMS *weaves in her New England studio, Country Weaver Designs, and when not weaving, she is finally realizing her lifelong dream of learning dressage with her gray mare, Willamina.*

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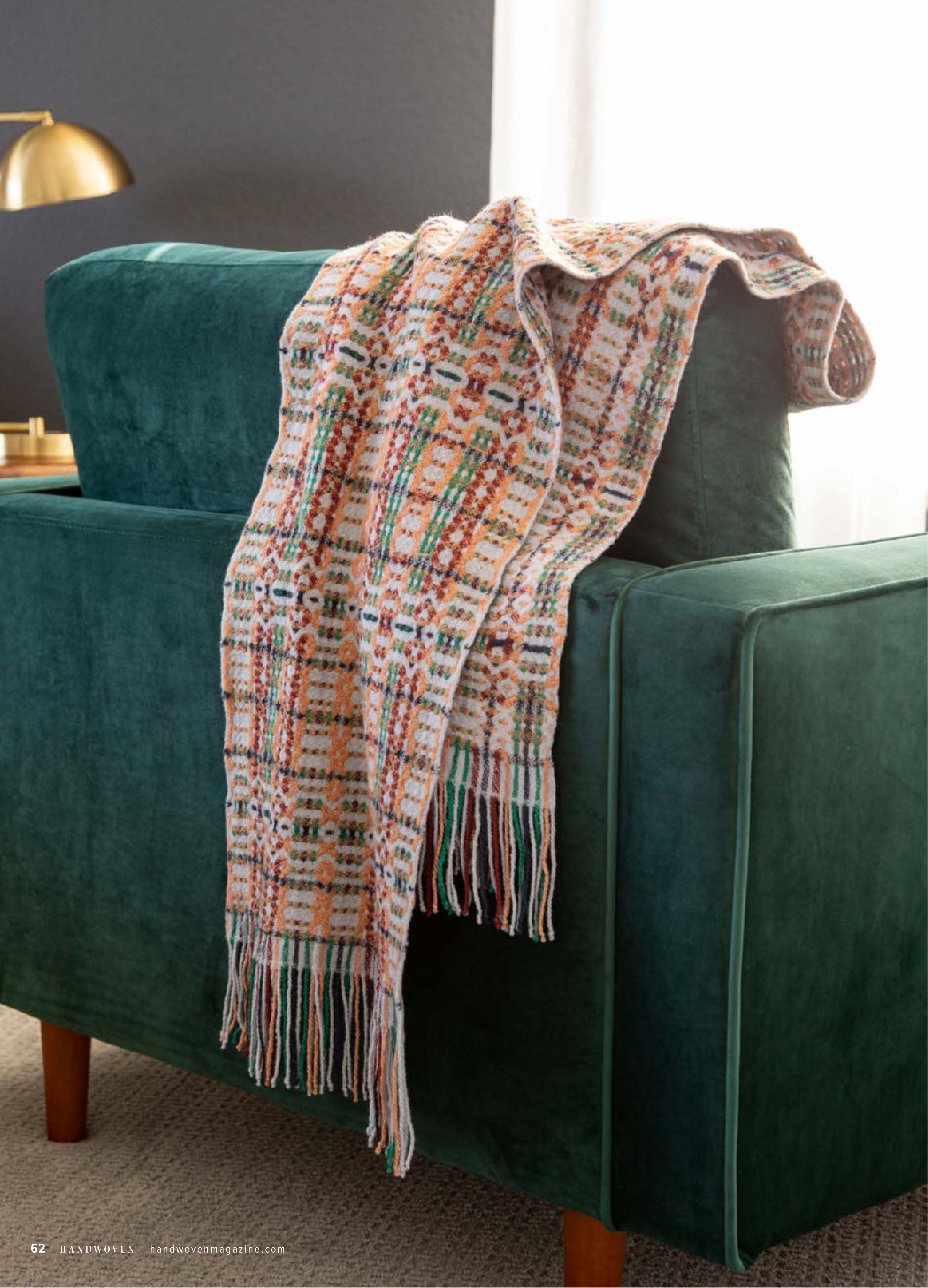
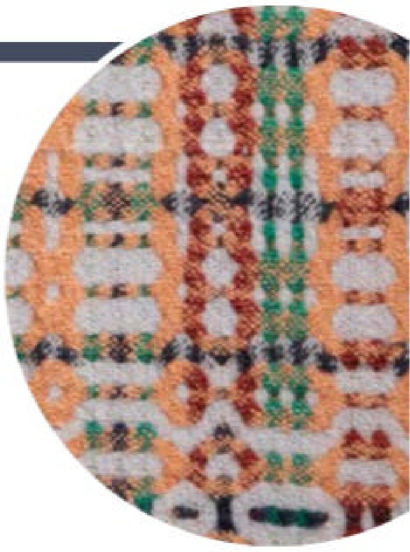




Interplay Scarf

LYNN NOVOTNAK

STRUCTURE
Deflected doubleweave.

EQUIPMENT
8-shaft loom, 21" weaving width; 15-dent reed, 3 shuttles.

YARNS
Warp: Superfine Merino (100% merino wool; 5,040 yd/lb; Jagger Spun), Pewter, 1,045 yd. Zephyr 2/18 lace (50% tussah silk/50% merino wool; 5,040 yd/lb; Jagger Spun), Copper, 252 yd; Emerald, 336 yd. Findley (50% mulberry silk/50% merino wool; 798 yd/100 g; Juniper Moon Farm), #26 Mulberry, 252 yd. Mora 20/2 (100% wool; 1,035 yd/3.5 oz skein; Borgs Vävgarner), #2081 dark gray, 168 yd.
Weft: Superfine Merino, Pewter, 688 yd. Zephyr 2/18 lace, Copper, 773 yd. Mora 20/2, dark gray, 133 yd.

OTHER SUPPLIES
Mild detergent.

WARP LENGTH
586 ends 3½ yd long (includes doubled floating selvedges; allows for 8" take-up, 35" for loom waste; loom waste includes fringe).

SETTS
Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 32 ppi.

DIMENSIONS
Width in the reed: 19⁸⁄₁₅".
Woven length: (measured under tension on the loom) 83".
Finished size: (after wet-finishing/fulling) 14" × 70" plus 4½" fringe.

In 2021, I wove a shawl for a family member who was ill. Unfortunately, I got carried away in the fulling process, and she got a small blanket instead. But I loved the weave structure and interplay of the colors, so I redesigned my pattern using a combination twill as the basis for the deflected-doubleweave threading and playing with the treadling to get longer and more complex motifs. In the warp, I combined three types of yarns, a nonfulling wool (Mora), two silk/wool blends (Zephyr and Findley), and a fulling merino (Superfine Merino). I wove using mainly two colors, Copper Zephyr and Pewter Superfine Merino, and threw in a little of the nonfulling dark gray Mora. The interaction of the Superfine Merino, which fulls very well; the Zephyr and Findley, which full some; and the Mora, which doesn't full at all, created interesting dimensionality. One of the pleasures of weaving deflected doubleweave is seeing the magic of the deflection of threads after wet-finishing. These wools and wool blends gave me a pleasing result.

1 Wind a warp of 582 ends 3½ yd long following the warp color order in Figure 1. Measure 4 additional ends of Superfine Merino for doubled floating selvedges, about 4 yd long each, and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 19⁸⁄₁₅", sley 2 per dent in a 15-dent reed. Sley the doubled floating selvedges through empty dents on each side of the warp and weight them over the back beam.

A note about treadling sequences

The treadling sequence for this scarf is long. To make it more manageable to track, Lynn annotated blocks A (1-2-1-2-1-2), B (3-4-3-4-3-4), C (5-6-5-6-5-6), and D (7-8-7-8-7-8). Using colored pens, she wrote out the block sequence in the appropriate colors as a shorthand for the treadling order.

1. WARP COLOR ORDER

		2x																																										
																		2x				2x				2x																		
72												6				6						6						6				6												🟥 Findley, #26 Mulberry
48						6								6																6								6						⬛ Mora, #2081 dark gray
96				6				6										6								6										6				6				🟩 Zephyr, Emerald
72		6								6										6				6										6								6		🟧 Zephyr, Copper
294	6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6		6	⬜ Superfine Merino, Pewter

582 ends total

HEDDLE COUNT

Shaft 8	60
Shaft 7	60
Shaft 6	90
Shaft 5	90
Shaft 4	84
Shaft 3	84
Shaft 2	57
Shaft 1	57
Total	**582**

2 Wind bobbins with each of the weft yarns. Leaving at least 8" for fringe, spread the warp with scrap yarn.

3 Begin with the Pewter merino and leaving a tail at least 4 times the width of the warp, weave 3 picks and then hemstitch in groups of 3 ends, except for the first and last two groups, which will be groups of 4 to include the doubled floating selvedges.

4 Weave 1" of plain weave in Superfine Merino, then continue following the draft in Figure 2, ending with 1" of plain weave. Hemstitch at the end as you did at the beginning.

5 Cut the fabric off the loom, leaving at least 8" for fringe. Trim the fringes to about 8".

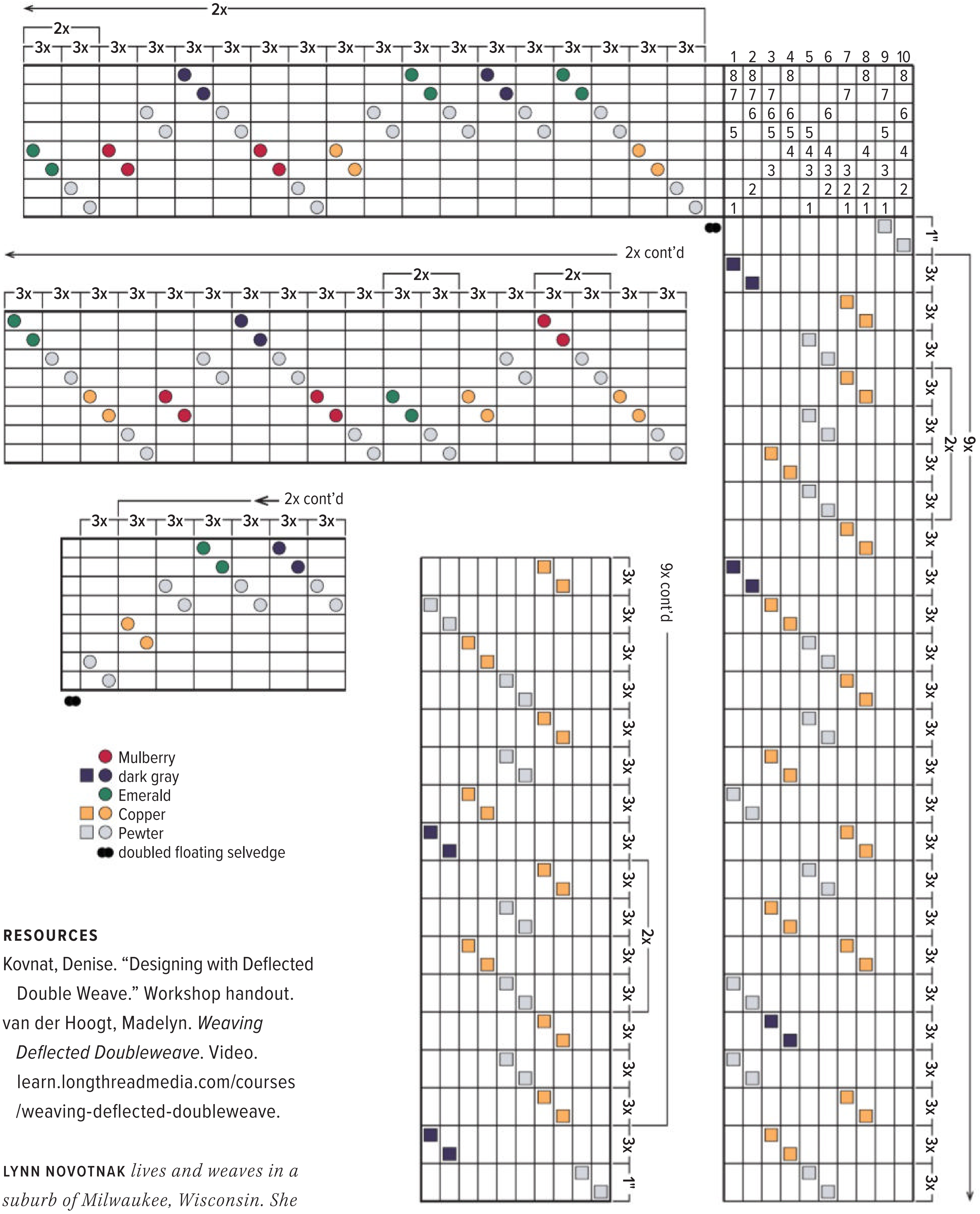
6 Twist together 2 groups of 3 hemstitched ends for each fringe across both ends of the fabric, keeping like colors together.

7 Wet-finish by submerging the scarf in hot water with a few drops of mild detergent, such as Dawn. Agitate the scarf somewhat vigorously for about 10 minutes, checking frequently, until it is softly fulled but not so much as to felt the fabric. Change out the water a few times as it cools and darkens from the dyes. Rinse gently in warm water until the water runs clear. Squeeze out excess water with a towel and separate the fringe that has fulled together. Lay flat or hang to dry.

8 Trim the fringe even and reknot the ends (the Superfine Merino will have shrunk more than the other yarns). The fringe will be 4¼"–4½" after fulling.

9 Press gently on a silk setting.

2. DRAFT



	1	2	3	4	5	6	7	8	9	10
	8	8		8				8		8
	7	7	7				7		7	
		6	6	6		6				6
	5		5	5	5				5	
				4	4	4		4		4
			3		3	3	3		3	
		2				2	2	2		2
	1				1		1	1	1	

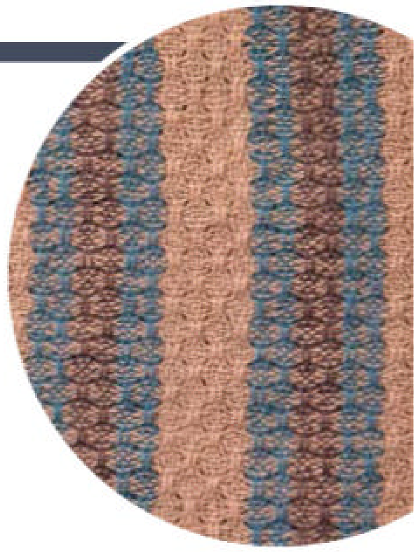
● Mulberry
■ ● dark gray
● Emerald
■ ● Copper
■ ○ Pewter
●● doubled floating selvedge

RESOURCES

Kovnat, Denise. "Designing with Deflected Double Weave." Workshop handout.

van der Hoogt, Madelyn. *Weaving Deflected Doubleweave*. Video. learn.longthreadmedia.com/courses/weaving-deflected-doubleweave.

LYNN NOVOTNAK *lives and weaves in a suburb of Milwaukee, Wisconsin. She is a new member of Cross Country Weavers.*



Peaceful Winter Cowl

SARAH RAMBOUSEK

STRUCTURE
Huck lace.

EQUIPMENT
4-shaft loom, 15" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp: Mora 20/2 (100% wool; 1,039 yd/3.5 oz skein; Borgs Vävgarner), #2070 light brown, 420 yd; #2021 teal, 300 yd; #2057 dark brown, 150 yd.
Weft: Mora 20/2, #2070 light brown, 665 yd.

OTHER SUPPLIES
Eucalan or similar no-rinse wool wash.

WARP LENGTH
290 ends 3 yd long (allows 7" for take-up, 26" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 20 ppi.

DIMENSIONS
Width in the reed: $14\frac{5}{10}$".
Woven length: (measured under tension on the loom) 75".
Finished size: (after wet-finishing) 13½" × 73" plus 4" fringe on each end.

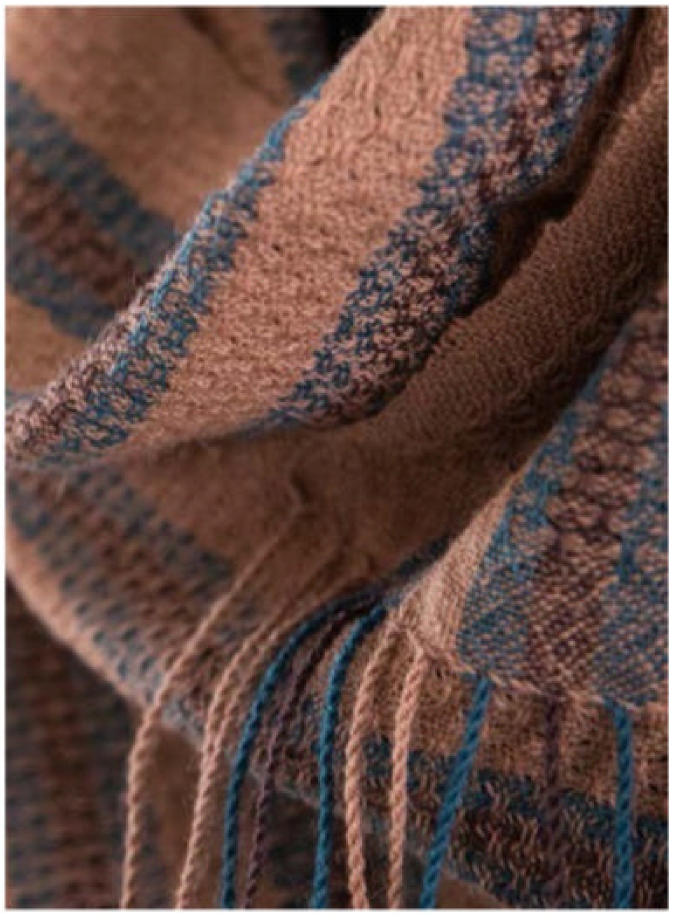
Sometimes the world can take away our peace and place us in a position of uncertainty. Since I was a small child, I have found peace in weaving, and even when much of the world doesn't make sense, my knowledge of weaving still does. Choosing a circular project was something new to me, but the idea of a scarf or shawl that wouldn't fall off was enticing. I found the huck-lace pattern to have a comforting rhythm; I had watched and listened to my mother weaving lace throughout my childhood. Mora is a lightweight wool that generally does not felt or full, so it displays the lace weave nicely and drapes well. I chose colors that I find soothing with a soft, warm, winter feel.

I also find peace while riding my horses in the Oregon forests. I have not been able to ride for a while but hope to be back in the saddle soon. This cowl will make a fabulous riding partner, doubled around my neck to keep the cold and wind out with the bottom tucked in my jacket, and if needed, it could even be pulled over my mouth and nose. When I am not riding, or when it isn't so cold, having it draped once around the neck would likely be preferable. For a denser cloth, I wove myself a second cowl, setting it at 24 ends per inch (epi) rather than 20 epi. It may be stiffer than what most people would like for a wearable, but it has an interesting crêpe-like texture and I believe I may prefer this warmer cowl when I'm out in the forest.

1 Wind a warp of 290 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of $14\frac{5}{10}$", sley 2 per dent in a 10-dent reed.

2 Wind a bobbin with the weft yarn. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Weave 20 picks of plain weave, then begin the pattern treadling following the draft, Figure 2. Continue for about 73". End with 20 picks of plain weave.



4 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Prepare a twisted fringe 4" long using 2 groups of 5 ends in each fringe.

5 Wet-finish in warm water and wool wash by gently agitating and then leaving the scarf to soak for 20 minutes. Rinse, then lay flat to dry. (Mora tends not to shrink or full much.)

6 Put a half-twist in the scarf and align one end with the selvedge at the opposite end as shown in Figure 3. Use a length of light brown Mora to sew the seam, leaving the fringe loose over the adjacent fabric.

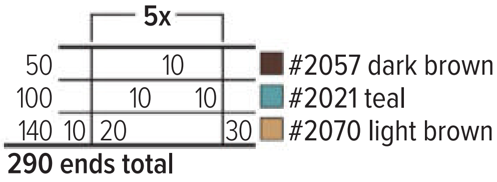
RESOURCES

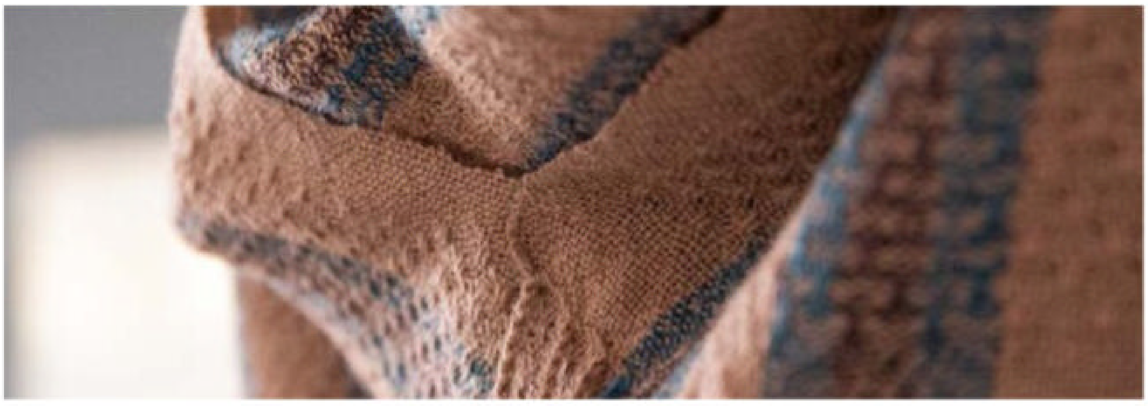
Carr, Margo. “Mobi-Q Shawl.” Handwoven’s *Design Collection 19*. Loveland, CO: Interweave, 2002, 10–11, 32.

van der Hoogt, Madelyn, ed. *The Best of* Weaver’s: *Huck Lace*. Sioux Falls, SD: XRX, 2000.

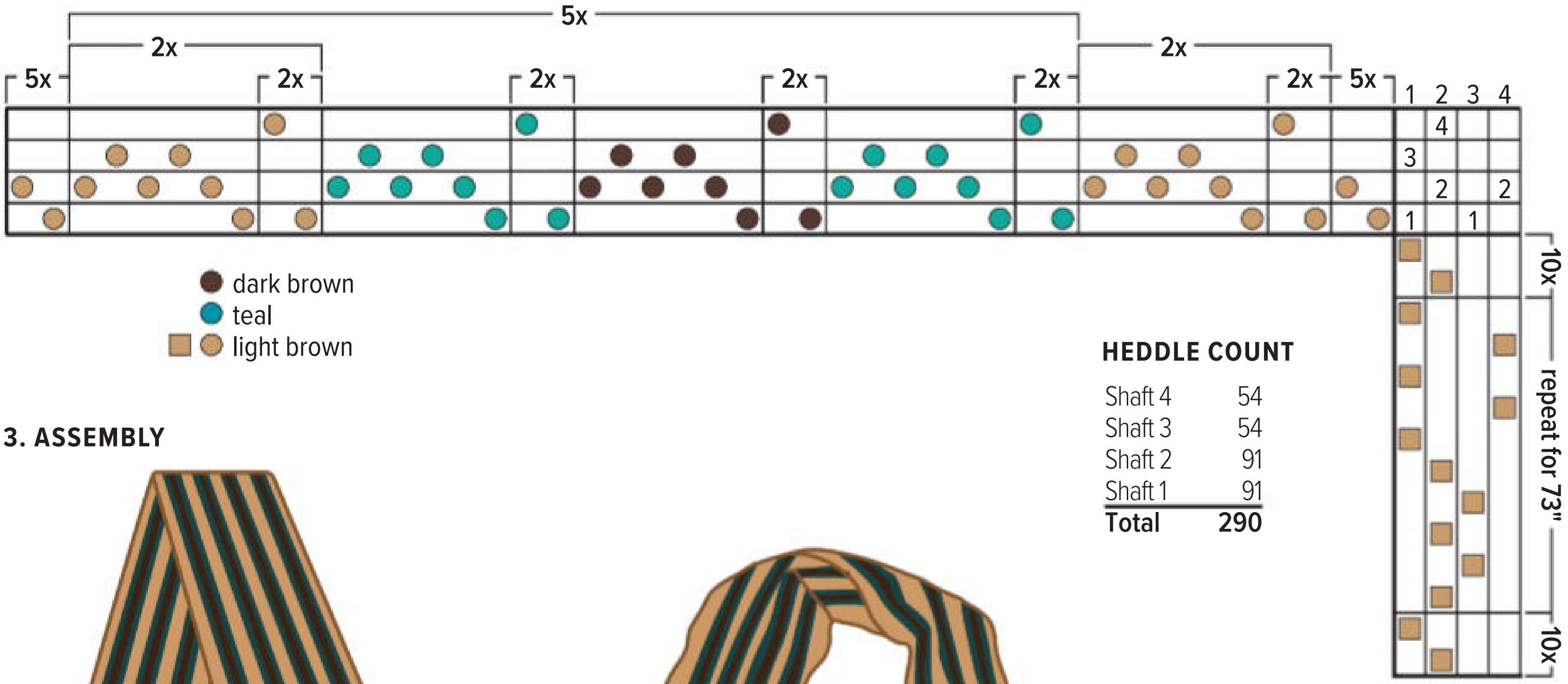
SARAH RAMBOUSEK *has been weaving since she was very little, and she started helping her mother, Suzie Liles, teach before she was 10 years old. Sarah is the owner of Glimåkra USA, an importer of Swedish looms and yarns.*

1. WARP COLOR ORDER


5x
50
10
■ #2057 dark brown
100
10
10
■ #2021 teal
140
10
20
30
■ #2070 light brown
290 ends total



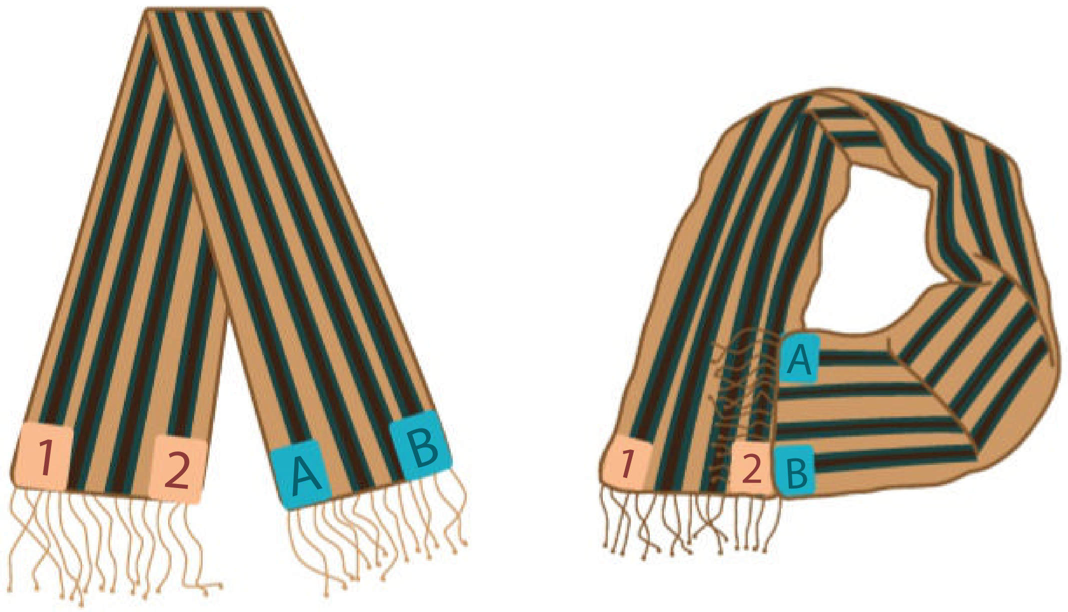
2. DRAFT


5x
2x
5x
2x
2x
2x
2x
2x
2x
2x
5x
1 2 3 4
4
3
2
2
1
1
10x
repeat for 73"
10x
dark brown
teal
light brown

HEDDLE COUNT

Shaft 4	54
Shaft 3	54
Shaft 2	91
Shaft 1	91
Total	**290**

3. ASSEMBLY



Monk’s Belt for Texture

MARCIA KOOISTRA

STRUCTURE
Monk’s belt.

EQUIPMENT
4-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles.

YARNS
Warp: 22/2 Organic Cottolin (70% cotton/30% linen; 700 yd/100 g; 3,180 yd/lb; Venne), #7000 Natural, 842 yd.
Weft: 22/2 Organic Cottolin, #7000 Natural, 630 yd. Bio Balance (55% wool/45% cotton; 246 yd/50 g; BC Garn), #06 Moss, 642 yd.

WARP LENGTH
259 ends 3¼ yd long (includes floating selvedges; allows 8" for take-up, 26" for loom waste).

SETTS
Warp: 12½ epi (1-1-1-2 in a 10-dent reed).
Weft: 24 ppi (12 ppi tabby, 12 ppi wool blend).

DIMENSIONS
Width in the reed: 20⁸⁄₁₀".
Woven length: (measured under tension on the loom) 83".
Finished size: (after wet-finishing) 11" × 71".

I like texture in fabrics, and differential shrinkage is an easy way to get it. To obtain differential shrinkage, you need one yarn that hardly shrinks and another yarn that shrinks a lot more. For this scarf, I chose cottolin, which shrinks a little, and a 55% wool/45% cotton blend that can shrink enormously. Beware, not all wool yarns or blends will shrink; some are treated to prevent shrinkage and others are already felted.

The scarf is woven in monk’s belt, which has a plain-weave ground. After each pattern pick in wool blend, you’ll weave a tabby pick in cottolin. The 10 picks of plain weave in wool blend at either end will felt and stabilize the ends without hemming. The weaving width is about 21 inches in the reed, but after washing, this width will be reduced to around 11 inches.

I chose a golden brown called Moss for the pattern weft, but the blend comes in many colors. You can also change the color of the cottolin and weave an entirely different looking scarf.

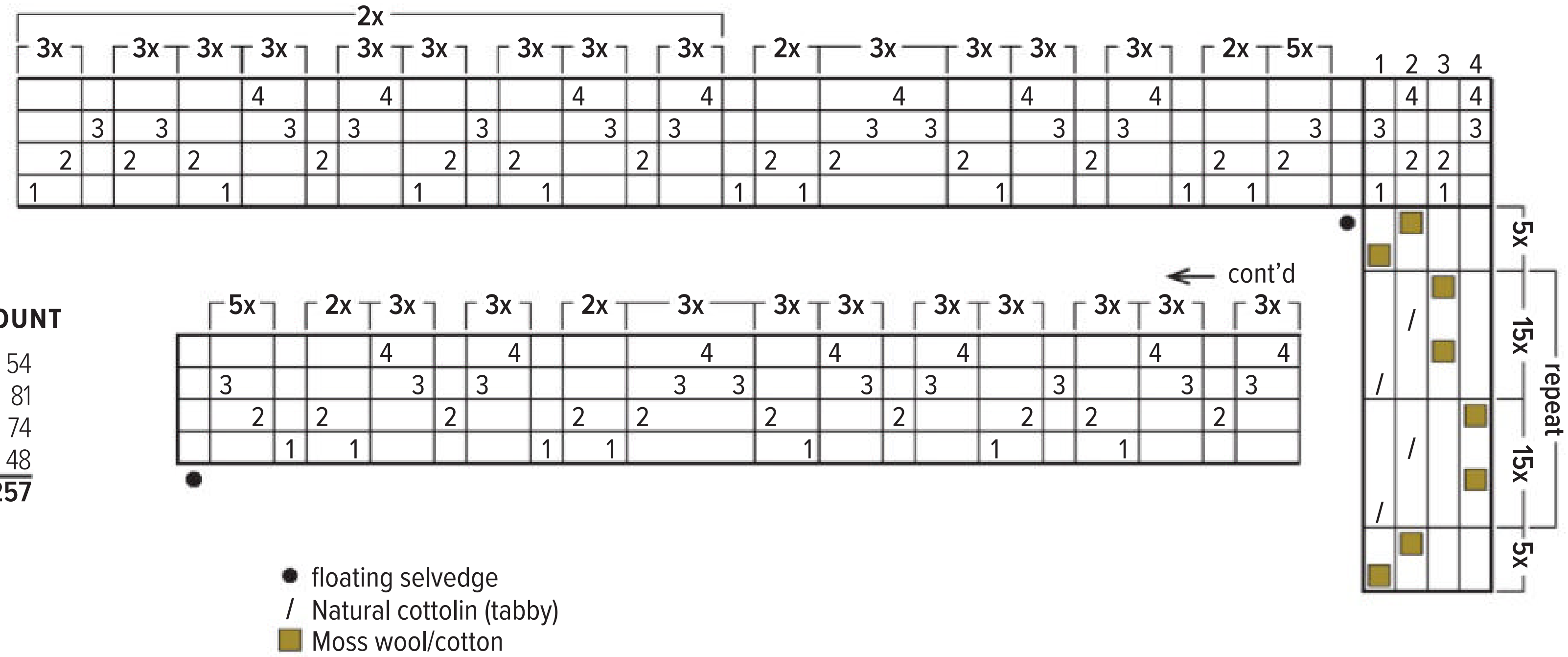
1 Wind a warp of 257 ends 3¼ yd long. Wind 2 additional ends of cottolin to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 20⁸⁄₁₀", sley 1-1-1-2 per dent in a 10-dent reed. Sley the floating selvedges through empty dents on each side of the warp and weight them over the back beam.

2 Wind bobbins with each of the weft yarns. Spread the warp with scrap yarn.

Notes on metric equivalents

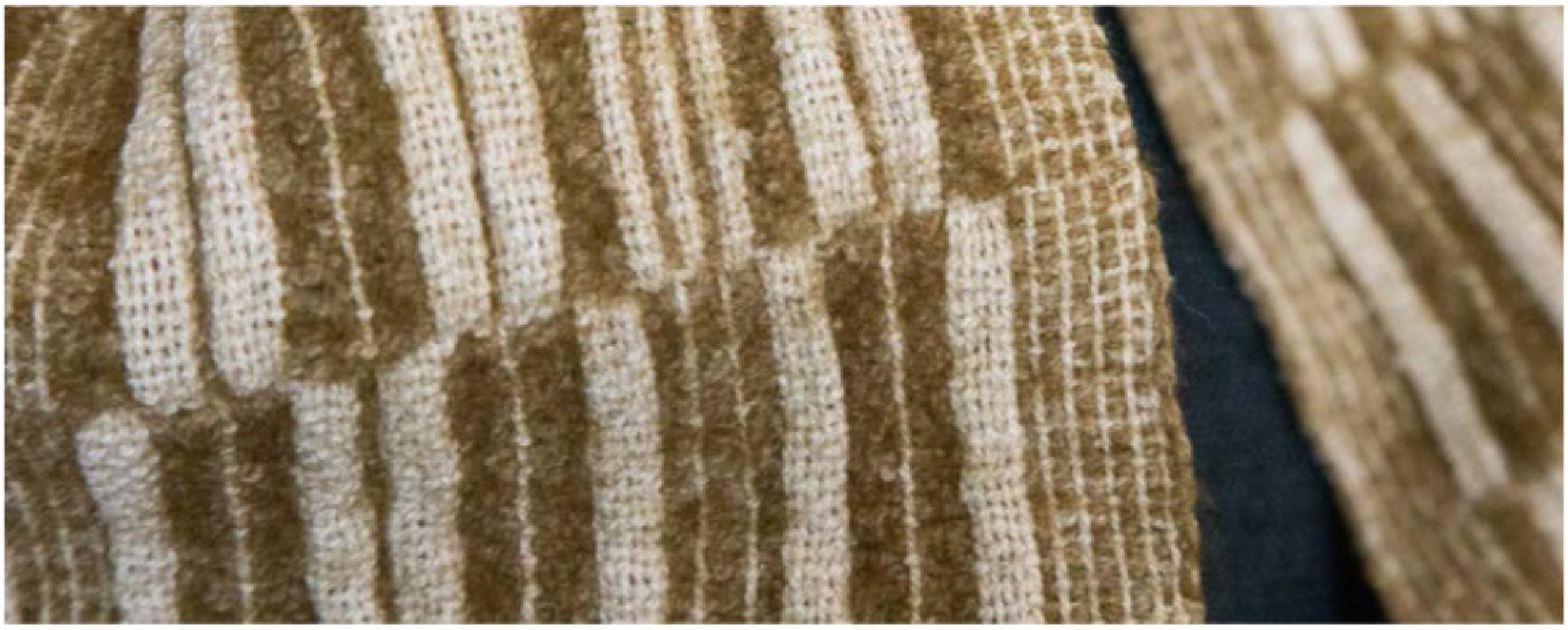
Marcia used a 5-dent per centimeter (cm) reed with the following measurements:
Warp sett: 5 ends per cm (1/dent in a 5-dent/cm reed).
Width in the reed: 51.4 cm.
Woven length: about 2.1 m.

1. DRAFT



HEDDLE COUNT

Shaft 4	54
Shaft 3	81
Shaft 2	74
Shaft 1	48
Total	**257**



3 Weave 10 picks of plain weave with the Moss only, then begin the pattern treadling with both wefts as shown in Figure 1. Continue weaving following the draft for about 82", or for as long as you can open a clear shed. End with 10 picks of plain weave using Moss only. Weave several picks of scrap yarn to protect the weft.

4 Cut the scarf from the loom leaving enough warp at the ends to tie in knots. Tie knots against either end, in bundles of 8 or 10 warp ends, to keep the weft in place during wet-finishing.

5 Wet-finish by machine washing in warm water and mild detergent, with enough movement to make the fabric full thoroughly. Marcia recommends weaving a sample and experimenting with the fulling to determine what amount you like before wet-finishing the scarf itself. Line-dry.

6 Trim the warp to the edge of the plain weave on each end.

RESOURCES

Dixon, Anne. *The Handweaver's Pattern Directory: Over 600 Weaves for 4-Shaft Looms*. Loveland, CO: Interweave, 2007.

MARCIA KOOISTRA, *a weaver from Normandy, France, loves the process of textile-making and its history.*

Heather and Rosepath

YVONNE ELLSWORTH

STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 8" weaving width; 12-dent reed; 1 shuttle.

YARNS
Warp: Amble (70% wool/20% alpaca/10% nylon; 355 yd/100 g; The Fibre Co.), #62 Castlerigg, 300 yd.
Weft: Amble, #190 Chalk Cliffs, 235 yd.

OTHER SUPPLIES
Thick paper 10" wide, several sheets to separate fabric layers on the loom.

WARP LENGTH
98 ends 3 yd long (includes floating selvedges; allows 2" for take-up, 26" for loom waste; loom waste includes fringe).

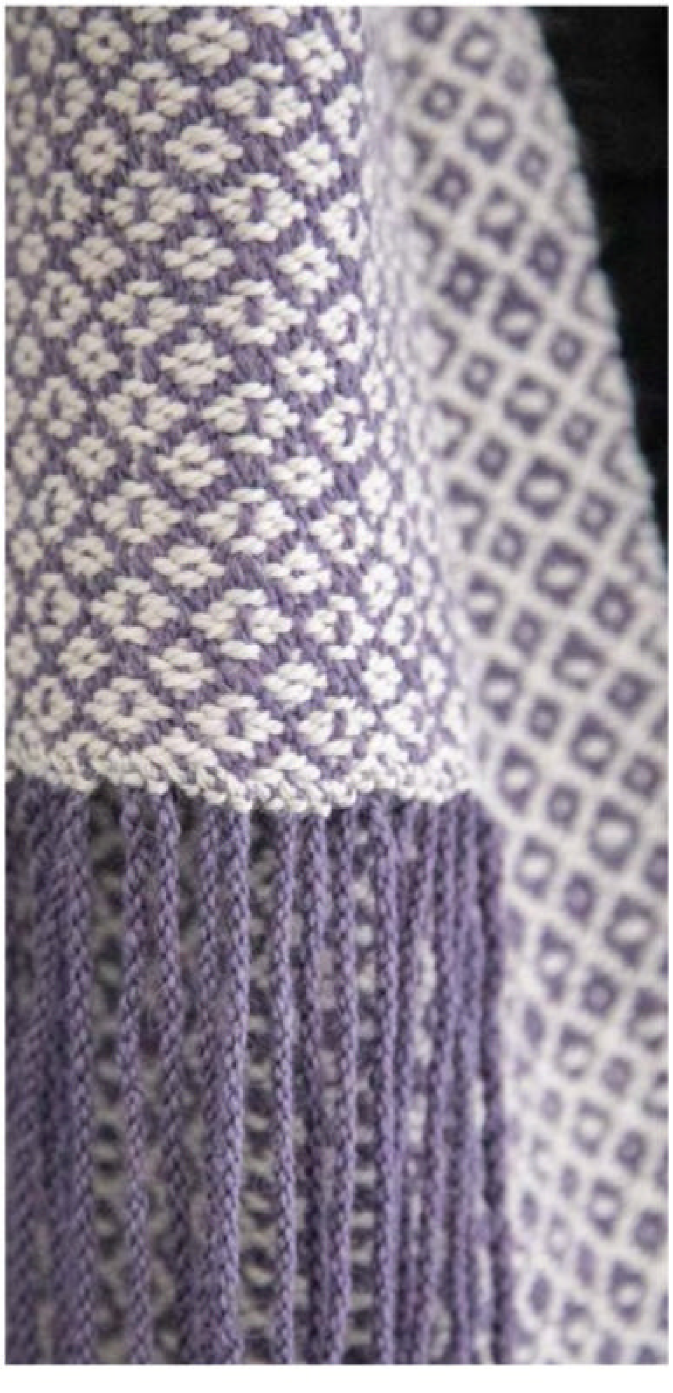
SETTS
Warp: 12 epi.
Weft: 12 ppi.

DIMENSIONS
Width in the reed: 8 2/12".
Woven length: (measured under tension on the loom) 80".
Finished size: (after wet-finishing) 7½" × 70" plus 5" fringe.

I have a huge love of wool and wool blends, especially superwash wools. Having two kids means machine-washable cloth is an absolute must! However, superwash wools are often created using chlorine and other chemicals to keep it from felting. When I saw that The Fibre Co. had come out with a new ecologically minded yarn, Amble, I had to try it. Here is what I learned about Amble from the company's website: The fibers go through a process called "Easy-wash" in which the wool and alpaca are treated with eco-friendly oxidants to remove the scales that cause shrinkage. There's no chlorine and no discharge of hazardous chemicals, making this a greener option. I recommend checking out The Fibre Co. website (see Resources) for more details about this environmentally friendly yarn.

I designed this scarf with one of my favorite rosepath twill patterns. I wound a purple warp and then picked a high-contrast natural white for the weft. Be aware that both yarns are slippery, which means they tend to shift while on the loom. Putting a layer of paper under the fabric as it rolls forward onto the cloth beam will reduce shifting. After wet-finishing, the yarn blooms beautifully to form a luxuriously cozy scarf and a firm fabric that stays in place.

1 Wind a warp of 96 ends 3 yd long. ***Note:*** This yarn stretches under tension. Wind it gently with a light hand. Wind 2 additional ends to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 8 2/12", sley 1 per dent in a 12-dent reed. Sley the floating selvedges through empty dents on each side of the warp and weight them over the back beam.



2 Wind a bobbin with the weft. Leaving at least 7" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 32" long for hemstitching, weave 2 picks of plain weave. Use the tail to hemstitch in groups of 2 warp ends. Begin the pattern treadling.

4 Continue weaving following the draft in Figure 1 for about 80". End with 2 picks of plain weave and hemstitch as you did at the beginning. To protect the weft from shifting in the fabric as it goes around the cloth beam, insert thick paper between the layers as you weave. The paper can be any size as long as the width covers the scarf on the loom. You can keep adding pieces as you weave.

5 Leaving at least 7" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 6". Prepare a twisted fringe using 3 ends in each fringe.

6 Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 20 minutes. Lay flat to dry.

RESOURCES

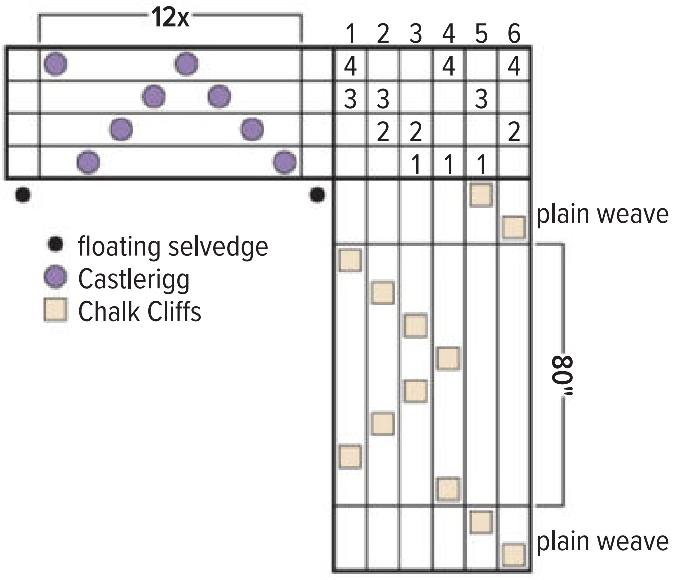
The Fibre Co., thefibreco.com/product/amble.

YVONNE ELLSWORTH *is a lover of wool. She dyes yarn for LavenderSheep and is involved in many ways with the Seattle Weavers' Guild.*

HEDDLE COUNT

Shaft 4	24
Shaft 3	24
Shaft 2	24
Shaft 1	24
Total	**96**

1. DRAFT



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long thread
MEDIA

PROJECT DIRECTORY

Designer/Weaver	*Project*	*Page*	*Structure*	*Shafts*	*Levels*
Allen, Malynda	Blanket of Dreams	34	Doublewidth	4	AB, I, A
Ellsworth, Yvonne	Heather and Rosepath	72	Twill	4	All levels
Jablonski, Christine	Windowpane Wrap	50	Plain weave	RH or 2	All levels
Johnson, Beth Ross	Sashiko-Ori Throw	46	Sashiko-ori	6	I, A
Kooistra, Marcia	Monk's Belt for Texture	69	Monk's belt	4	AB, I, A
Novotnak, Lynn	Interplay Scarf	62	Deflected doubleweave	8	AB, I, A
Peck, Nancy	Fantasy Twill	38	Twill	RH	AB, I, A
Rambousek, Sarah	Peaceful Winter Cowl	66	Huck lace	4	All levels
Schubert, Melissa	Strawberry Tea Scarves	42	Twill	4	All levels
Sheetz, Jane	Touch of Twill	54	Twill	8	All levels
Williams, Linda	Blueberry Fields Forever	58	Twill and plain weave	8	AB, I, A

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. RH= Rigid Heddle

YARN SUPPLIERS

Brown Sheep Company, brownsheep.com (Allen 34).

Cascade Yarns, cascadeyarns.com (Peck 38).

Eugene Textile Center, eugenetextilecenter.com (Novotnak 62; Rambousek 66).

The Fibre Co., thefibreco.com (Ellsworth 72).

Garnstudio, garnstudio.com (Johnson 46).

Gist Yarn, gistyarn.com (Jablonski 50).

Halcyon Yarn, halcyonyarn.com (Johnson 46).

Harrisville Designs, harrisville.com (Williams 58).

Hobbii, hobbii.com (Kooistra 69).

Jagger Spun, jaggeryarn.com (Kooistra 69; Novotnak 62; Sheetz 54).

Loon Star Loom Room, lonestarloomroom.com (Kooistra 69).

Maurice Brassard et Fils, mbrassard.com (Schubert 42).

SweetGeorgia Yarns, sweetgeorgiayarns.com (Schubert 42).

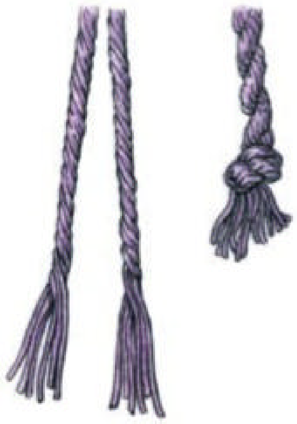
WEBS, yarn.com (Novotnak 62).

Wool and Company, woolandcompany.com (Kooistra 69).

The Woolery, woolery.com (Allen 34; Peck 38).

Touch of Twill, page 54

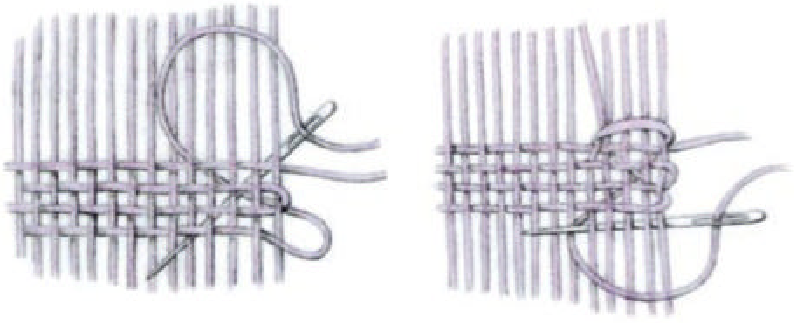
FINISHING TECHNIQUES



Twisting (or plying) the fringe

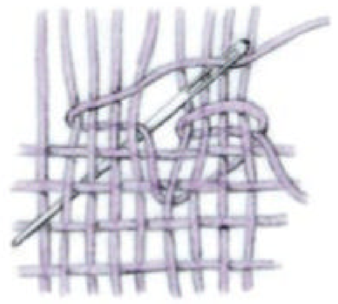
Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)

Double (Italian) hemstitching



Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.

Simple hemstitching



Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle-weave the tail into the selvedge and trim.

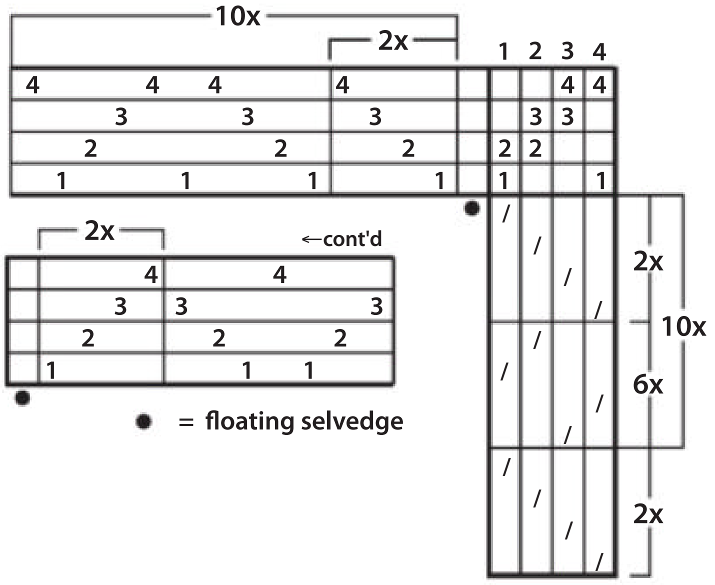
READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section.

For example, in the threading draft shown here, there are 2 levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that 2 times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) 10 times. When the threading continues to another row, you also read that row from right to left.

Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white 6 times, 4 green, 4 black).

DRAFT



WARP COLOR ORDER

			6x					
12	4				4		4	black
12		4				8		green
54				9				red
54			9					white

132 ends total

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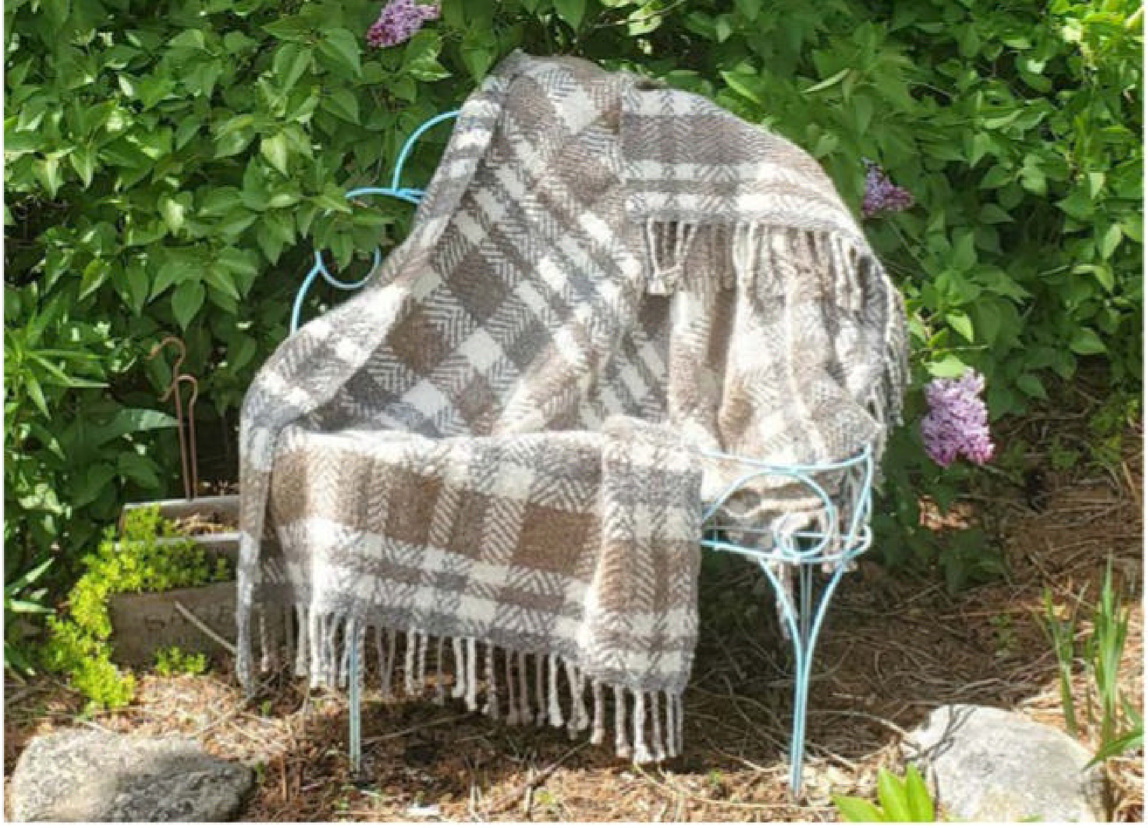
Don’t Wait to Use Your Wool

By Marsha Lodge

If you’re like me, you have a basket of yarns “too special” to use, handwoven fabric ready to be cut, lists of patterns to weave, and many UFOs (unfinished objects) waiting to be finished. That’s where I found myself during the spring of 2021 while surfing through other weavers’ Facebook posts of handwoven towels, scarves, and wool blankets.



The completed blanket in the garden

Photo by Marsha Lodge

My basement harbors many bins filled with things that I can’t throw away: yarn from old projects, jeans destined to become rugs, old shirts to sew into quilts—and then there’s that bin of handspun yarns. Was it finally time to use that soft, handspun wool?

Observing a weaver at a local fair during America’s Bicentennial in 1976 started my weaving journey. Word of mouth (no Google in those days) led me to a weaving teacher a few towns away where I spent two nights a week learning to weave in her 1700s saltbox home. After a year of lessons and the purchase of a secondhand four-shaft Leclerc Fanny that I still use today, my teacher, Kate, insisted I learn to spin.

It took a while to get my hands and feet working together; many of my early attempts would be classified today as “art yarn.” Eventually, though, it all came together. The smell of lanolin and the feel of wool as it ran through my fingers is a pleasure I’m sure my fellow fiber artists can appreciate. On warm days when I didn’t want to weave inside, I would carry my wheel to the deck and enjoy the backyard gardens while I spun.

As the years went on, a family and a full-time job left little time for spinning. However, I was often called upon to take my wheel into classrooms or to demonstrate at fairs. Children would watch me spin and ask questions about Sleeping Beauty: where did she prick her finger? The men were mostly interested in the mechanics of the wheel. Over the next 40 years of demonstrations, I managed to accumulate a large number of single-ply balls of variously colored wool that filled up that bin in my basement.

Fast-forward again to the spring of 2021; I was now retired with more time on my hands. Those Facebook posts showing beautiful wool blankets beckoned me. Then, as often happens, several events came together to give me a final nudge. Cleaning out and tossing 65 years of memories from my parents’ home and the too-early cancer death of a friend made me question why I was waiting to use that yarn. I could just see my kids tossing those balls of fiber into the trash. It was time to use that stash.

The next two weeks found me plying, thwacking (look it up, it’s a real thing), washing, and spinning a bit more, then planning and weaving my first—and probably only—wool blanket.

Because I had a variety of colors, I chose to weave a plaid twill with a pattern from Marguerite Porter Davison’s *A Handweaver’s Pattern Book*. The plied skeins worked as both warp and weft. I sett the chunky wool at 6 ends per inch. I wove stripes following the colors in my threading draft until I ran out of yarn and then braided the ends. Wet-finishing was next. I wanted to full it a bit but not too much. I ended up handwashing the blanket in lukewarm water, rolling it in towels, and spinning it in the washing machine to continue the fulling process. For the last step, I placed the blanket in the dryer on gentle heat. The finished blanket is warm and cozy and measures 32 inches wide by 56 inches long. I am quite proud of the results, and I’m pretty sure my family won’t toss this blanket!

What are *you* waiting to do?

MARSHA LODGE *lives in Connecticut with her husband and their German shepherd, Demi. She volunteers at the Hartford Artisans Weaving Center and enjoys gardening, kayaking, and spending time with her grandchildren.*

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